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THE SIR BRUNO WELBY
COLLECTION OF PORCELAIN

THURSDAY 6TH FEBRUARY 2025

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THE SIR BRUNO WELBY COLLECTION OF PORCELAIN

THURSDAY 6TH FEBRUARY 2025
10.00AM

AT OUR CITY CENTRE SALEROOMS, SP1 3SU

VIEWING WILL TAKE PLACE AT OUR OLD SARUM GALLERIES

Saturday 1st February	10.00am – 1.00pm
Monday 3rd February	10.00am – 4.00pm
Tuesday 4th February	9.00am – 4.00pm
Wednesday 5th February	9.00am – 4.00pm

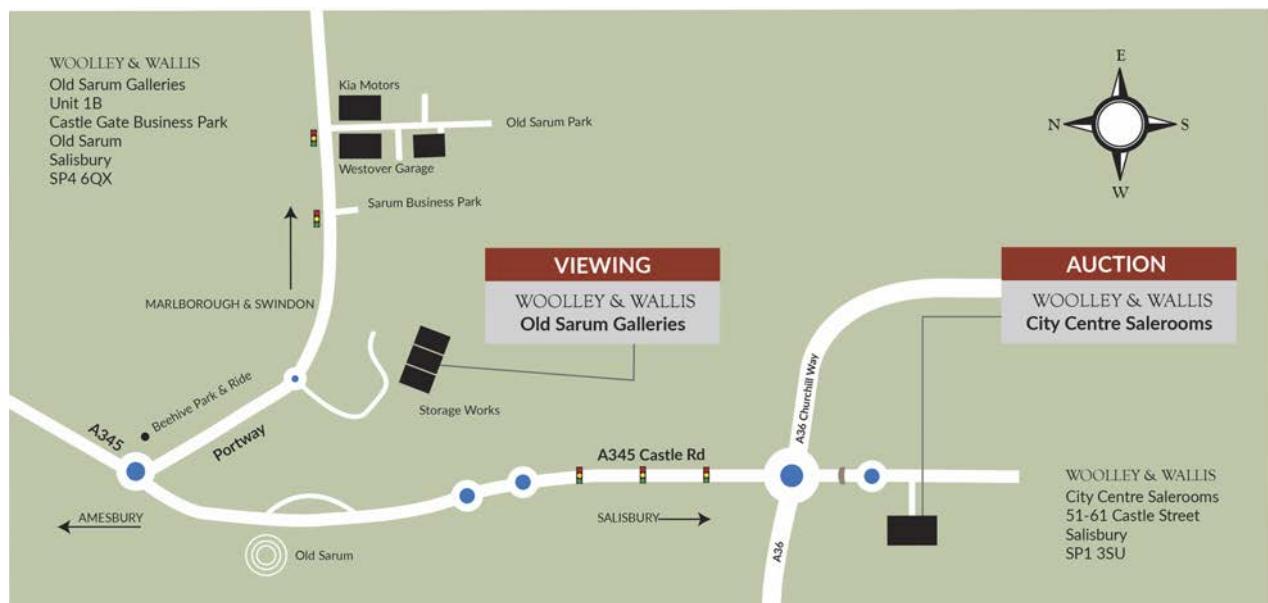


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DIRECTIONS TO THE OLD SARUM GALLERIES



THE VIEWING OF THIS SALE WILL TAKE PLACE AT OUR OLD SARUM GALLERIES

Unit 1B, Castle Gate Business Park
Old Sarum, Salisbury, SP4 6QX

Client Parking Available

Saturday 1st February	10.00am – 1.00pm
Monday 3rd February	10.00am – 4.00pm
Tuesday 4th February	9.00am – 4.00pm
Wednesday 5th February	9.00am – 4.00pm

THE AUCTION ON 6TH FEBRUARY WILL TAKE PLACE AT OUR CITY CENTRE SALEROOMS

51-61 Castle Street, Salisbury, SP1 3SU

BUYER'S PREMIUM

Each lot is subject to a Buyer's Premium of 26% plus VAT

CONDITION OF LOTS

Buyers are advised to obtain a full condition report prior to bidding, as descriptions do not necessarily list all faults.

COLLECTION OF LOTS BY APPOINTMENT

Collection is from our warehouse, Unit 1B, Castle Gate Business Park, Old Sarum, Salisbury, SP4 6QX. Please instruct carriers accordingly and note, the warehouse is closed over weekends. Please call 01722 446950 or 01722 424500 prior to collection to ensure the items are ready

All accounts to be settled prior to collection

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Some lots will require export or CITES licences in order to leave the UK or Europe, please refer to the department for guidance.

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ILLUSTRATIONS

Front cover:	Lots
	1563 1502
	1522
	1762 1646
	1846
	1600 1562

Back cover: Lot 1765

Catalogue £10.00 (£15.00 by post)

Sir Richard Bruno Gregory Welby, 7th Baronet

Sir Bruno has been a familiar figure in the ceramic world for longer than most of us can remember; often seen at events organised by the English Ceramic Circle and the French Porcelain Society and at fairs and exhibitions. His interest in ceramics was stimulated when the great Sotheby's specialist, T.H. (Tim) Clarke, visited his father at Denton Manor and was impressed by their dinner service. Tim Clarke sold much of their inherited English porcelain in 1955 and maintained a friendship.

With a London house in Kensington, Sir Bruno was a frequent visitor to the dealers around Kensington Church Street. Mrs Hoff with her German background and frequent holidays in Venice shared her knowledge and love of Continental porcelain. Liane Richards of Mercury Antiques supplied much English porcelain; some will remember her small hanging cabinet with ranks of fine coffee cans such as the Derby examples with wishbone handles in this sale. The tour continued via Klaber and Klaber and many hours spent with Simon Spero. More recently he loaned many pieces to the series of important exhibitions on James Giles and O'Neale organised by Stephen Hanscombe at Stockspring Antiques.

Bernard Watney encouraged visits to Portobello Road which resulted in a long friendship, and amicable rivalry. Bernard was always first at the market, yet Bruno took delight in discoveries that Bernard had missed or had emerged after his thorough weekly sweep.

Sir Bruno's first purchase was a Longton Hall plate from the auctioneers Phillips. An interest in the factory was inspired by a connection with a descendant of Sir John Edensor Heathcote, whose stables were built over the site of the Longton Hall factory which Bernard Watney had recently excavated.

Visits to the Victoria and Albert Museum and a long association with John and Felicity Mallet nurtured a rich exchange of ideas on shared interests.

On an overnight visit to Denton Manor a selection of perhaps forty pieces would be displayed in a walnut cabinet in one's bedroom, carefully selected to intrigue and delight the guest. It was the tip of the rich and varied iceberg that you see in this catalogue. I, for one, had no idea of the scale of the rest of the collection until recently.

The collection consists mostly of small pieces, individual cups and saucers, for Sir Bruno it was all about the artists and their painting, some known by name, many anonymous. By assembling so many variants Sir Bruno was able to trace the characteristics of each hand in differing genres and periods. It is only with such a collection that one can differentiate between the hands of the London flower painters on Chinese porcelain, for instance. It allowed for perceptive observations such as the fact that when Jefferyes Hamett O'Neale painted a polychrome scene, the surrounding flower painting would be by one of the best Chelsea factory hands, whilst when he executed a subject in his favoured puce monochrome the flowers are quite different and in his own hand. I recall Sir Bruno pointing this out decades ago and it has stood the test of time.

The collection is a history in miniature of the art of ceramic decoration from the golden age of European porcelain. England is covered in depth with examples of the most important hands of Chelsea, Longton Hall and the Giles workshop and other factories. Italy includes some exceptional rarities from the factories of the Veneto and Naples. France, early Dutch porcelain, Zurich and, of course, Meissen and the other German decorators of the great factories as well as the *hausmaler* are full of challenges and surprises.

Sir Bruno kept meticulous notes of attributions in his albums which Clare Durham has carefully incorporated into these entries, I am sure that this will remain an important reference for years to come.

Errol Manners



*Sir Bruno Welby at Upton House studying Sèvres
with the French Porcelain Society*

GERMANY & AUSTRIA



1501 A Meissen *hausmaler* or Du Paquier saucer, c.1725-30, finely painted in black *schwarzlot* with a figure standing over two barrels beside a ruined tower and low tent, before a wide river with buildings on the opposite shore, the rim with a formal foliate border, a rim chip and short rim crack, 12.4cm. **£150-250**



1502 A Du Paquier teabowl, c.1730, painted by Carl Wendelin Anreiter with fine *schwarzlot* decoration of a seated Chinese dignitary and three attendants beside a palm tree in a continuous landscape scene, 8.3cm dia. **£200-300**

The decoration is assumed to derive from an engraving by Johann Christoph Weigel (1661-1726), Chinoiserie With Different Professions (Chinoiseries Mit Verschiedenen Berufen), published in Nuremberg between 1681-1726.



1503 A Du Paquier two-handled beaker, c.1720, painted in the manner of Elias Baeck with a Chinese figure holding a parasol, the reverse with a bold flower spray, and a Du Paquier teabowl, c.1730, painted in pale *schwarzlot* with figures hunting from horseback with birds of prey, a section of the beaker broken and restuck, 8cm max. (2) **£400-600**

Cf. Victoria and Albert Museum, Accession No.C.568&A-1925 for a teapot with similar 'watercolour' schwartzlot decoration.



1504 Two Du Paquier teabowls, c.1730, one with *hausmaler* decoration of Bacchus raising a goblet beside the muse, Terpsichore, the reverse with a figure on his knees, the figures in polychrome against a continuous *schwarzlot* landscape, the other teabowl with a formal design of flower baskets among panels and foliate scrolls, the first teabowl broken and restuck, 7.6cm dia max. (2) **£150-250**



1505



1506

1505 A Meissen Böttger porcelain teabowl, c.1715, applied with three flowering branches, with later decoration added in Holland, c.1730, of a long-tailed bird or phoenix perched on flowering branches in the Kakiemon palette, 7.5cm dia. **£150-250**

Cf. Victoria and Albert Museum, Accession Nos. C.396&A-1918 for a teabowl and saucer in the white, and C.768&A-1922 for another Dutch-decorated example.

1506 A Meissen hausmaler teabowl, c.1720, painted probably in Bohemia with chinoiserie panels in purpuralerei, within scrollwork and trellis panels in red and gilt, some gilt wear, 7.6cm dia. **£200-300**



1507

1507 A near pair of Meissen hausmaler teabowls, c.1720, painted in Augsburg during the 1730s probably in the Seuter workshop, one side with a rough-haired dog, the reverses with a rabbit and a deer, both in a dark red monochrome, the teabowls' interiors with a flower spray and formal gilt border, a restuck rim section to one, 8cm max dia. (2) **£150-250**

The decoration is after engravings by Johann Elias Ridinger.

1508 A pair of Meissen hausmaler teabowls, c.1730, decorated in Augsburg perhaps by Abraham Seuter with court scenes including a lady unmasking herself beside two suitors, a hunter beside a harlequin holding an owl wearing a ruff, and a woman breast feeding, in highlighted purple monochrome on a gold ground, gilt wear, 7.7cm dia. (2) **£200-300**

Cf. Bonhams, Paris, 15th November 2023, lot 53 for a teabowl and saucer with similar scenes.



1508



1509 A matched Meissen teabowl and saucer, c.1740-45, painted after Nicolas Lancret with actors from the Commedia dell'arte, the saucer with Harlequin and Columbine in a garden, with additional *holzschnitt* flowers, blue crossed swords marks, gilder's marks, a small rim chip to the saucer, 12.2cm. (2) **£150-250**

1510 A rare Meissen teabowl and saucer, c.1725-30, unusually painted with night-time harbour scenes, with figures seated around and leaning over a roaring fire beside a makeshift tent, the sails of ships visible in the harbour behind, the moon coming out behind dark clouds, within quatrefoil panels edged in puce, red and Böttger lustre with figures, small panels and foliate motifs, the teabowl's interior with a spray of *indianische Blumen*, blue crossed swords marks and gilt K, a section of the saucer's rim broken out and restuck, 12.2cm. (2) **£600-800**



1511 A Meissen teabowl and saucer, c.1730-25, the saucer finely painted with a huntress and her dog and bird of prey beside a tall column and before a lake or river, the teabowl with a lady seated in a chair before a window and playing the mandolin, within panels of Böttger lustre and red and gilt scrolls, the reverse of the teabowl with birds in red monochrome, the teabowl broken in half and restuck, 12.2cm. (2) **£400-600**





1512



1513

1512 A pair of Meissen teabowls, c.1735-40, finely painted with *Kauffahrtei* scenes reserved in quatrefoil panels on a powdered purple ground, the interiors with a bird and flowers on a purple trellis ground, and a Meissen saucer with further harbour traders in an island landscape, reserved on a gold ground, blue crossed swords marks, *the saucer cracked*, 13.2cm max. (3) **£200-300**

1513 A Meissen hausmaler coffee cup, c.1740, probably decorated in Pressnitz at the workshop of Franz Ferdinand Mayer, painted after Agostino Carracci with a Classical figure on the back of a dolphin, the sides with scattered flowers, and a Meissen teacup, also decorated by Mayer with Venus and putti before Classical ruins, titled in red, blue crossed swords marks, 6.7cm max. (2) **£150-250**



1514

1514 A pair of Meissen hausmaler chocolate cups, c.1720, probably decorated at Pressnitz in the workshop of F F Mayer, probably after engravings by Petrus Schenk, with chinoiserie figures holding a bomb, standing over a smoking censer, being pulled on a wheeled seat and embracing in a garden, together with another chocolate cup probably decorated at Augsburg in the Seuter atelier with gilded decoration of a figure hunting a wild boar, the reverse with a figure shooting game birds, the interior gilded, *rim cracks*, 8cm max. (3) **£200-300**



1515

1515 Three Meissen hausmaler teabowls, c.1720, painted in Augsburg probably in the Seuter workshop, a pair with hunting scenes within gilt borders, another similar with a shepherd tending his flock, each interior with a single monochrome flower stem, *minor rim chips, some gilt wear*, 7.5cm dia. (3) **£150-250**



1516 A pair of Meissen Böttger porcelain *hausmaler* saucers, c.1715, probably painted by Johann Friedrich Metzsch in Bayreuth, c.1735, with *purpuralerei* scenes of fauns molesting maidens, within elaborate cartouches topped by baskets of flowers and birds, and a third saucer, probably also by Metzsch, with a central monochrome landscape within an elaborate foliate scroll cartouche, *small rim chips, some gilt wear*, 12.8cm max. (3) **£300-400**

1517 Two Meissen teabowls, c.1730, one painted with a continuous *Kauffahrt* scene, the other with European landscape panels, the interiors with sprays of *indianische Blumen*, and a Meissen cover of a snuff box or similar, finely painted with an old man approaching a young girl and a pug, 7.5cm max dia. (3) **£150-250**



1518 Two Meissen teabowls and an octagonal cup, c.1725-35, the teabowls painted with panels of Chinese figures at various pursuits including making tea, within cartouches of Böttger lustre panels and *laub und bandelwerk*, the cup well painted with chinoiserie scenes of figures swatting flies in garden settings, blue crossed swords marks, gilder's marks to the teabowls, 5.3cm high max. (3) **£250-350**



1519 A pair of Meissen *hausmaler* decorated teabowls, c.1720, painted with chinoiserie figures standing in continuous landscape scenes, the interior rims with formal gilt flowerhead borders, a Meissen or Du Paquier teabowl, c.1730, painted with a Chinese figure holding a parasol and a flower, blue crossed swords mark, and a large Meissen coffee cup, painted with panels of chinoiserie figures reserved on a dark blue ground, 6.6cm max. (4) **£300-500**





1520 A Meissen hausmaler teabowl and saucer, c.1720, painted in Augsburg probably by Anne Elizabeth Wald (née Auffenwerth) c.1745, with panels of European figures seated playing musical instruments and at other pursuits between elaborate trellis borders in gilt, puce and red, *the saucer broken and restuck*, 12.8cm. (2) **£400-600**

Illustrated: Siegfried Ducret, Meissner Porzellan bemalt in Augsburg, vol. II, nos. 117 and 117A (the teabowl); and no.120 (the saucer). Ducret describes the saucer as the stand to a teapot also illustrated (nos.108, 110, 115 and 116). Ducret illustrates that the teapot is after designs by Martin Engelbrecht, latterly engraved by Johann Friedrich Probst.

Provenance: both pieces formerly sold at Lepke, Berlin, 5th February 1918, lot 66.



1521 A Meissen hausmaler two-handed cup or beaker, c.1725-30, painted in the workshop of Franz Friedrich Mayer in Pressnitz, with a dancing courtier, the reverse with a maiden flanked by trees, the interior rim with a gilt foliate border, blue crossed swords mark, 7.2cm. **£200-300**

The figure of the dancing man is taken from an engraving by Pierre Aveline after Jean-Antoine Watteau.

Provenance: formerly in the David Sachs Collection and sold at Sotheby's, 10th March 1970, lot 82.



1522 A Meissen hausmaler two-handed beaker, c.1720, painted in the Seuter workshop at Augsburg with panels depicting a hunter and his female companion, each standing in a wooded landscape with dogs at their sides, reserved on a gold ground within foliate borders, the gold echoed to the interior, *one handle broken and restuck*, 8.1cm. **£600-800**

Probably from a service belonging to Dr. Kaufmann, sold at Galerie Stuker, Bern, 21 November 1963. A similar beaker and saucer, and a teabowl and saucer from that service were sold at Bonhams, London, 3rd December 2020, lots 62 and 63.



1523 A Meissen hausmaler decorated beaker, c.1725-30, the deep U-shaped form applied with sprigs of flowering prunus, painted probably in the workshop of Mayer at Pressnitz, the exterior with European figures at leisure pursuits between leafy trees and gilt curlicue scroll motifs, the interior rim with Oriental flower motifs issuing from a gilt foliate band, incised Johanneum number N39Z, *a large section broken out and restuck*, 7.8cm. **£150-250**



1524 A Meissen yellow-ground part tea service, c.1735-40, painted with *Kauffahrtei* and other scenes of figures in harbours and other waterside locations, reserved on a yellow ground, with small sprigs of *indianische Blumen*, blue crossed swords marks. Comprising: a teapot and cover with lobed stand, a hot water jug and cover, four teabowls and four saucers, some damages, 18cm max. (13)

£500-800



1525 A Meissen tea canister and cover, c.1735, the rectangular form painted with quatrefoil panels of *Kauffahrtei* and figures in landscapes reserved on a yellow ground, the rounded shoulders with *holzschnitt Blumen*, together with a teacup and a quatrefoil cup with similar decoration, blue crossed swords marks, gilder's marks to the canister, the cover broken and restuck, 13.2cm max. (4)

£400-600



1526 A matched Meissen coffee cup and saucer, c.1740, painted with shaped panels of figures in landscapes within elaborated gilt and black cartouches, edged with *holzschnitt* flowers, a similarly decorated teacup with a *Kauffahrtei* scene, and a cover painted with a dog in a panel within a similar border, blue crossed swords marks, gilder's marks, 13cm max. (4)

£150-250



1527 An associated Meissen teabowl and saucer, c.1735, painted with *Kauffahrtei* and other scenes, reserved on an apple green ground, a Meissen coffee cup and similar saucer, painted with figures in harbours and other landscapes, the olive green grounds of varying hue and painted with Kakiemon flower sprays, and a Meissen moulded teacup with similar shaped panels on a pale green ground, blue crossed swords marks, 13.1cm max. (5) £300-500



1528 Five Meissen teabowls, c.1735-40, variously painted with panels of *Kauffahrtei* and figures in landscapes, including two skaters on a frozen lake, reserved on coloured grounds including lilac, blue, green, yellow and powdered blue, the interiors with sprays of *indianische Blumen*, blue crossed swords marks, some gilders' marks, 8cm max dia. (5) £150-250



1529 Two Meissen cups and two teabowls, c.1735-40, the teabowls and one cup painted with *Kauffahrtei* and other scenes within shaped gilt panels on a pale blue ground, the other cup with a Watteau-esque scene of courting musicians reserved on a powdered purple ground, and a two-handled beaker painted with similar scenes on a dark blue ground, blue crossed swords marks, some gilders' numerals, the beaker with two restuck rim sections, 6.7cm max. (5) £150-250



1530 Two Meissen teabowls and saucers, c.1720-30, one painted with *schwarzlot* landscapes and a figure fishing within cartouches of Böttger lustre and puce scrollwork, with a similar teabowl bearing *Kauffahrtei* scenes, the other painted with figures in landscapes and harbour settings within *laub und bandelwerk* borders, blue crossed swords marks, some gilders' marks, one saucer with a repaired rim section, 2.5cm max. (5) £200-300



1531 A Meissen beaker and a teabowl, c.1735-40, the beaker richly decorated with *indianische Blumen* in the *Tischenmuster* pattern, the teabowl with a bird perched on a bare branch above chrysanthemum, in the Kakiemon palette, blue crossed swords marks, 6.5cm max. (2) £150-250



1532 A rare Meissen spoon, c.1740, the deep bowl painted with a spray of *indianische Blumen*, echoed to the top of the handle, the underside with scattered insects, 13cm. £200-300



1533 A rare Meissen blue and white saucer, c.1730, painted with a playful tiger running towards a long-tailed phoenix perched on flowering branches above banded hedges, brown line rim, blue crossed swords mark, impressed 54, 13.2cm. £200-300



1534 A rare Meissen 'mining scene' cup and saucer, c.1745, painted in the manner of B.G. Haüer with Saxon miners or *Bergleute*, the cup with a miner and a junior working above ground, the saucer with a miner smoking his pipe, blue crossed swords marks, 13.6cm. (2) £200-300

Cf. Ingelore Menzhosen, *Early Meissen Porcelain in Dresden*, pl.141 for a covered bowl and dish with similar decoration.



1535 A Meissen coffee can, c.1800, painted after Jean-Baptiste Le Prince with Russian street traders, reserved on a yellow ground, a saucer painted with soldiers around the ruins of a castle, and a cup painted with a gentleman or officer with a hat tucked under one arm, blue crossed swords and star marks for the Marcolini period, 13.5cm max. (3) £150-250



1536 Two Meissen teacups and a saucer, c.1745-70, one cup painted with shaped panels of flowers reserved on a yellow ground, another with fruit panels on a rich orange ground, the saucer with a central fruit vignette within a floral garland border, blue crossed swords marks, 13.2cm max. (3) £80-120

Illustrated: Stephen Hanscombe, The Early James Giles and his Contemporary London Decorators, no. 59 (the yellow ground cup, as a prototype example for Giles decoration).



1537 Three Meissen cups and a saucer, c.1770-80, the saucer probably painted by Johann Georg Loehnig with a scene from *Reinicke Fuchs*, one cup painted with a young shepherdess beside her flock beneath a green ribbon border, another with a titled panel of a wolf and a lamb, a coffee cup with jolly peasant figures and a dog, blue crossed swords and star marks for the Marcolini period, 13.3cm max. (4) £150-250

Reinicke Fuchs was a narrative poem by Johann Wolfgang von Goethe about a cunning fox.



1538 A Meissen beaker, c.1730, the slender flared form painted with Chinese figures within quatrefoil panels on a yellow ground, a teabowl with similar panels in Kakiemon enamels, and a coffee cup painted with a phoenix and flowering plants reserved on a powdered purple ground, blue crossed swords marks, a hairline crack to the beaker, 7.4cm max. (3) £150-250



1539 A Meissen ornithological subject cup and saucer, c.1780, the saucer painted with fancy doves, the cup with different species of ducks, a Meissen coffee cup painted with a Great Tit and a goldfinch, and two teacups painted with birds and insects, blue crossed swords marks, some for the Marcolini period, 13.3cm max. (5) **£150-250**



1540 Five Meissen coffee cups, c.1745, three painted in *purpuralerei* with figures after Watteau, including *La Diseuse d'Aventure*, one painted in polychrome enamels with Ceres leaning on a sheaf of corn beneath a tree, probably emblematic of summer, the last with two figures in woodland, standing with their backs facing, blue crossed swords marks, some damages, one handle lacking, 7.7cm max. (5) **£150-250**



1541 An unusual pair of Meissen cups and saucers, c.1740-50, the quatrefoil forms painted with a variety of European songbirds perched on leafy and fruiting branches, within moulded puce-edged panels, and a saucer painted with similar bird panels reserved on a radiating blue scale ground, blue crossed swords marks, 14.8cm max. (5) **£150-250**



1542 Three Meissen chinoiserie subject teabowls, c.1735-40, one finely painted with Chinese figures beside a steaming samovar and taking tea, another with a Chinese figure holding a fan beside *indianische Blumen* sprays, the last with a kylin or other mythical creature, and a small cylindrical toilet pot painted with a Chinese boy and a kylin trying to catch a fly, blue crossed swords marks, gilt number 56 to the first, the pot drilled and cover lacking, 8.2cm max dia. (4) **£300-500**

Cf. Bonhams, The Delphinium Collection, 20th March 2013, lot 20 for a teabowl with the same design as the first.



1543 Five Meissen hausmaler decorated cups or teabowls, c.1725-30, one cup sprigged with prunus and painted in the studio of F J Mayer of Pressnitz with a goldfinch and a bullfinch, the interior with flowers, another also decorated in the Mayer workshop with a recumbent lion within a scrolled panel, a teabowl decorated in the workshop of F J Ferner with a Chinese figure to the interior, the exterior with small landscape panels, a cup from the same studio with a seated shepherdess and flower posies to the interior, the exterior in the *Fels und Vogel* pattern, the last cup painted in the studio of J F Metzsch in Bayreuth with a panel of a lady and dog in *purpurmalerei*, the sides with fine flower sprays, blue crossed swords marks, 4.5cm high max. (5) **£300-500**



1544 Three Meissen cups and two teabowls, c.1745-50, the two teacups painted in *purpurmalerei* with figures in pastoral settings, a small teacup with a continuous landscape scene, one teabowl painted with battle scenes beneath an osier moulded rim, the interior with a *Holzschnitt* daffodil, the other teabowl with a continuous landscape in iron red, blue crossed swords marks, 8cm max dia. (5) **£150-200**



1545 Seven Meissen quatrefoil coffee cups, c.1750, in three sizes, variously painted with courting couples, one with a continuous harbour landscape, with scrolling gilt borders and flower sprays to the interiors, blue crossed swords marks, 5.1cm max. (7) **£150-250**



1546 A group of Meissen teawares, c.1735-50, variously painted with flowers, fruit and insects, mostly in the *Holzschnitt* style, including a teabowl and saucer, three teacups, two teabowls, a coffee cup and a small saucer, some pieces with osier moulded rims, blue crossed swords marks, 12cm max. (9) **£250-350**



1547 A Meissen cup and saucer, c.1745-50, painted in the manner of Teniers with peasant figures beside barrels, a two-handled moulded Meissen cup painted with courting couples, a similarly decorated teacup and teabowl, and a teacup with musicians in garden settings, blue crossed swords marks, 13.4cm max. (5)

£150-250

1548 A group of Meissen teawares, c.1745-80, including five teacups, a coffee cup and two saucers, finely painted with hunting scenes, battle scenes and figures in landscapes and harbour settings, one cup with an unusual scene of a man carrying sacks and being followed by a dog, various blue crossed swords marks, 13.5cm max. (8)

£200-300



1549 A Meissen tête-à-tête set, c.1780, all pieces painted with bold sprays of *deutsche Blumen* including rose, auricula and convolvulus, within borders of puce striped ribbon around a gilt band, blue crossed swords and star marks for the Marcolini period. Comprising: a teapot and cover, a sucrier and cover, a milk jug, two teacups, two saucers, two spoons and a tray, 32.2cm. (12)

£500-800



1550 Three Meissen Marcolini saucers, c.1790-1800, one painted with a topographical scene titled 'Le Bourg de Spa vu de Nordouest', another with Classical figures including Damocles at dinner, the last with a boy, wolf and fox, titled 'Le Loup et le Renard', all within circular panels with a tied ribbon border, and two Meissen topographical cups with scenes including Dresden, reserved on a blue ground, blue crossed swords and star marks, 13.3cm max. (5) **£200-300**



1551 A Meissen coffee cup and saucer, c.1740-50, of quatrefoil form, painted with Watteau-esque scenes of courting couples and other figures in garden settings, alternating with panels of flowers on a gold ground, a similarly decorated saucer with a pale blue ground, and an associated cup with harbour and other landscape scenes on a blue ground, blue crossed swords marks, 14.3cm max. (4) **£200-300**

1552 Four Meissen cups of varying form, c.1750-80, a large coffee cup painted with a musical figure group before a schloss, a cup and cover painted with hunters shooting at squirrels, a two-handled cup and a small quatrefoil cup painted with flowers, with varying scale ground borders in puce, yellow and blue, blue crossed swords marks, 9cm max. (5) **£100-200**



1553 Three Vienna cups and a beaker, c.1755-70, variously painted with monochrome landscapes in black, puce and blue, the beaker painted possibly by Jakob Peter with rural figures fishing and at other country pursuits, and a Tournai coffee cup painted in puce with figures before a church on a river bank, blue shield marks, the Tournai with a gilt L mark, 7.3cm max. (5) **£150-250**



1554 Three Vienna chocolate cups, c.1750-70, variously painted with figures in European landscapes, two within gilt rococo panels, an earlier Vienna teabowl painted with a monochrome landscape within a shaped panel, and a small Vienna teabowl possibly for the Eastern market, painted with figures beside ships and ruins, 7.5cm max. (5) **£150-250**

1555 Three Vienna chocolate or coffee cups and two saucers, c.1760-70, painted by or in the manner of Andreas Oettner with pastoral figures at various pursuits, one saucer with a woman entertaining a soldier dismounted from his horse, the other with a traveller seated on rocks, the well with a pierced trembleuse gallery, one cup unusually painted with two toppers carousing on a pig crate and calling for more ale, all within formal gilt scroll borders, blue shield marks, some impressed marks, 13.5cm max. (5) **£150-250**



1556 Three Vienna coffee cups with a beaker and a saucer, c.1770, the two larger cups painted by Andreas P Oettner, one with a gentleman leaning on his cane, the other with a lady seated in a garden, the other cups of slender form and painted with a standing lady, the chocolate beaker painted with a girl carrying an urn and a boy standing by a tree, blue shield marks, the saucer early, c.1749, and painted with an older peasant couple standing beside a barrel, rare crowned shield mark, 13.5cm max. (5) **£150-250**

Cf. Sheila K Tabakoff, Le Porcellane di Vienna a Palazzo Pitti, p.73, pl.18 for a similar service in Florence.

1557 Two Vienna cups and a saucer, c.1770-90, the saucer painted in the manner of Georg Lamprecht with deer at repose in woodland, the rim with four panels of dogs, inscribed 'Menagerie peinte d'apres nature' in gilt, one generous cup painted with a woman seated with a rabbit and inscribed with a saucy stanza, the other of slender beaker form and painted with figures before buildings with a smoking chimney, blue shield marks, impressed numbers, 13.5cm max. (3) **£250-350**





1558

1558 Six Vienna cups and a saucer, c.1760-1800, one a slender chocolate cup painted by Kaspar Drechsler with green and black flower sprays, another with polychrome flowers including a large tulip, two coffee cups painted with flowers, one matching the saucer, a two-handled cup with flower sprays, and a custard cup painted with single flower sprays and a blue and gilt border, blue shield marks, impressed numbers and painter's numerals, 14cm max. (7) **£150-250**



1559

1559 Five Vienna porcelain knife handles, c.1780, the cannon hafts each painted with single figures at various pursuits, raised on puce foliate scrollwork, *some damages*, 29.8cm max overall. (5) **£100-200**

1560 A Vienna topographical coffee can, c.1803, finely painted with an Italian landscape within a panel reserved on a white ground with bands of pink, gilt and claret, titled in black to the base, 'Vue d'un ancien Palais du Prince della Rocella situé sur le bord de la Mer à Naples près du Palais de la Reine Jeanne', blue shield mark, impressed 47 and 803, and a Vienna coffee can and cover, date code 1798, decorated in raised gilt with fable-like animals including a tortoise, on a panelled ground of lilac, blue and brown, blue shield mark, impressed 98, 9.5cm max. (3) **£400-600**

The landscape decoration is taken from an engraving by Claude-Louis Châtelet and Vincenzo Vangelisti.



1560

1561 Two German porcelain cups of military interest, c.1775-90, including a rare Ludwigsburg coffee cup painted by Georg Michael Steinbrenner with the aftermath of a battle scene, a monk administering the last rites to a soldier, a Nymphenburg teacup painted probably by Johannes Klein with Britannia and two putti, beside a plaque engraved 'GB', and two Wallendorf cups, one painted with a girl representing Hope, the other with two doves above a heart on a plinth inscribed 'Ewige Liebe', 7cm max. (4) **£200-300**

Battle scenes are relatively rare on Ludwigsburg porcelain, but at least two services are recorded with this type of decoration.



1561



1562 A Meissen teabowl for the Turkish market, c.1756-57, moulded with overlapping lotus petal enamelled in pink, green and blue, a gilt and black Arabic inscription around the rim translating to 'Ah, how beautiful, may it taste good to the drinker, in the year of the Hegira 1170', the interior with a spray of flowers, blue crossed swords mark, 4cm high **£500-800**

Cf. British Museum, No. Franks.112 for an identical example. A further identical teabowl with matching saucer is in the Reiss-Engelhorn-Museum, Mannheim.



1563 A Frankenthal coffee cup, c.1765, painted in the chinoiserie manner probably by Christian Friedrich Winterstein after Jean-Baptiste Pillement, with a Chinese figure holding a long stick with a colourful bird perched on one end, the sides with scattered flying insects, the rim with a formal gilt foliate border probably by Jacob Dauter, blue crowned CT monogram mark, 7cm high. **£300-500**

Cf. Koller, 22nd September 2022, lot 1193 for a full service with the same decoration.



1564 A Ludwigsburg beaker, c.1759-63, painted by Andreas Oettner with Cupids in Disguise, one side with a putto dressed as a cleric or lawyer in black cloak and wig, seated with another wearing a hat and ruff, the reverse with a putto wearing a bonnet and draped in a white robe, all above purple foliate scrolls, the interior rim with a continuous formal gilt border, blue crowned interlaced Cs mark, 6.6cm. **£250-350**

Andreas Philipp Oettner was an itinerant decorator, recorded at Nymphenburg and Frankenthal before moving on to Ludwigsburg. He is recorded at Höchst from 1763, in Furstenberg from 1767 and at Vienna between 1783-87. He specialised in Watteau-esque scenes and figures.



1565 A Frankenthal circular pot and cover, c.1770, the shallow form painted with Watteau-esque scenes of courting couples and pastoral figures, reserved within gilt borders on a deep orange ground, blue crowned CT monogram mark, the cover with two filled rim chips and a short crack, 7.7cm dia. (2) **£250-350**



1566 A rare Nymphenburg cup and saucer, c.1760-70, painted by Catejan Purtscher with scenes from Ovid's *Metamorphoses*, the cup with Leda and the swan, the saucer with Ascalaphus being transformed into an owl, within gilt scrollwork edged with flowers, faint impressed shield marks, some wear, 13.6cm. (2) **£800-1,200**

Catejan Purtscher (1740-1813) is one of the finest artists recorded at Nymphenburg. The factory produced a series of pieces using Ovid's *Metamorphoses* as inspiration, deriving much of the decoration from a series of prints produced by Johann Ulrich Krauss. The decoration on the saucer is after Johann Wilhelm Baur.



1567 Three Frankenthal coffee cans, c.1770, each painted with a colourful bird perched on low branches, the rim with a flowerhead and trellis border in puce and turquoise, crowned CT marks, and a rare Kassel cup of ogee form, probably painted by Johann Georg Pforr with two birds perched in a small tree, blue lion mark, *minor faults*, 6.5cm max. (4) **£200-300**

The cans bear similar decoration to the Sèvres 'Mosaique Oiseaux' service at Mannheim Court, given to Elector Carl Theodor by Louis XV in 1760.

1568 A small group of Frankenthal tea wares, c.1765-75, including a cup painted by Andreas Oettner painted with a courting couple in a garden setting, another cup with a girl seated holding a fan, an ogee pot painted with musicians, possibly Harlequin and Columbine, a saucer with a lady seated beneath a tree, a teabowl painted by Jacob Osterspéy with a semi-naked girl and a putto, and a small cup painted in puce monochrome with a courting couple, crowned CT marks, *the pot broken and restuck*, 13.7cm max. (6) **£200-300**



1569 A group of Frankenthal teawares, c.1759-65, two cups from the Joseph Hannong period and painted with a figure on horseback shooting two attackers with swords, the other with figures beside Classical ruins, a pair of teacups and saucers from the Joseph Hannong period, painted with figures and Classical ruins in landscapes, a later coffee cup painted in puce with a ship at sail, and an earlier teacup with a panelled monochrome landscape, most with blue lion rampant marks and monogram marks, 3.3cm max. (8) **£200-300**

1570 Four Ludwigsburg saucers, c.1760-80, variously painted with figures, one with a pedlar carrying his wares, another with a girl dancing to a violin, two others with gentrified couples in garden settings, one probably painted by Andreas Oettner, blue crowned Cs monogram, and an Ansbach saucer painted with a barefoot girl carrying a basket and a water jug, blue A mark, 13.8cm max. (5) **£150-250**

Provenance: the first two saucers and the Ansbach saucer formerly in the Andreina Torre collection and sold at Sotheby's, 18th November 1996, lots 196, 189 and 193.





1571

1571 A Höchst coffee can and saucer, c.1770-75, finely painted in the manner of Andreas Oettner with equestrian battle scenes, with a Höchst teacup and a coffee cup, c.1763-66, each painted by Oettner with figures or soldiers on horseback, 11cm max. (4) **£300-500**

Provenance: the cup and saucer acquired through Hoff Antiques. One of a pair sold at Sotheby's, 17th June 1986, lot 182.



1572

1572 A rare Höchst teapot and associated cover, c.1755, well painted in purple monochrome with a group of men playing skittles or ninepin, the reverse with small figures in a river landscape, the spout formed as a mythical creature, red wheel mark, the spout broken and restuck, 18.8cm across. (2) **£150-250**

1573 A Höchst teacup and saucer, c.1765, painted by Andreas P Oettner with peasant figures at repose in pastoral landscapes above puce scrollwork, the rims with puce husk borders, red wheel marks, and a matched Höchst coffee cup and saucer, c.1770, painted with men on and beside horses, incised wheel mark and crowned blue wheel mark, 13.7cm max. (4) **£150-250**



1573

1574 A pair of Höchst saucers with comical scenes, c.1770, attributed to Louis Victor Gerverot, one painted with two figures having a scuffle, the other with a woman standing behind a man having a sulk, a further Höchst saucer painted with a boy standing and pointing, the rim with insects and a caterpillar, a cup painted with peasant figures beside a fountain, and an early Höchst coffee cup painted with a chinoiserie figure before buildings, various wheel marks, 12.5cm max. (5) **£250-350**



1574



1575 A Gotha coffee cup and saucer and seven other Continental porcelain cups, c.1780, the Gotha painted with figures within flower garlands, a large Gotha coffee cup with similar figural painting, a Nymphenburg teacup attributed to Joseph Kaltner and painted with a woodcutter and his family, an Ansbach cup with a seated figure, a Kloster-Veilsdorf cup with putti at play, and another with seated children, a Wallendorf cup with a girl leaning against a barrel, and a German teacup with a reclining gentleman beneath garlands, various marks, 12.5cm max. (9) **£150-250**



1576 A group of Berlin teawares, c.1760-1800, including a coffee cup and saucer painted probably by Carl Wilhelm Boehme with puce harbour scenes, two teacups and a saucer painted with boys and farm animals, a teacup painted with fruit and flowers beneath a striped border, and a saucer painted with two turkeys, blue sceptre marks, 13cm max. (7) **£150-250**



1577 A group of Berlin teawares, c.1770-1800, including a coffee can and saucer painted with sepia landscape panels of figures in boats, an ogee cup with a similar landscape panel, an armorial teacup with the arms, crest and motto of the Ross family of Halkhead, another teacup with the initial Z in puce leaves, a Meissen-style two-handled cup with *Kauffahrtei* scenes on a gold ground, and a deep saucer with a flower spray, blue sceptre marks, 14cm max. (7) **£100-200**



1578 A small collection of Germanic porcelains, c.1760-1810, including a small Ansbach ogee pot and cover painted with a figure standing before a tall cross, a pair of Bohemian (Klöße) coffee cans painted with rural landscapes, a similarly decorated Ansbach teacup, and a German porcelain cream jug finely painted with figures in an extensive landscape, 7.8cm max. (6) **£150-200**

1579 Three German porcelain teacups and a saucer, c.1770-80, including a Höchst teacup and similar saucer painted with sheep, the saucer probably by Heinrich Usinger, a Nymphenburg cup painted with recumbent goats, a fluted Wallendorf cup painted with a stag and doe at repose, and a Frankenthal coffee can painted with a recumbent cow beside sheep, *some chipping to the coffee can*, 12.6cm max. (5) **£100-200**



1580 A group of German porcelain tea wares, c.1750-80, variously painted in *purpuralerei* and other monochrome decoration, including a Frankenthal teacup and saucer, a Höchst teacup and saucer, a Höchst coffee cup, all with figures in landscapes, a Meissen teabowl painted with courting figures among applied prunus, a similarly decoration Meissen saucer, an Ansbach flared cup with a sepia landscape, a coffee cup attributed to Ottweiler, and a Kloster-Veilsdorf coffee cup with landscape panels, various marks, *some damages*, 13.3cm max. (10) **£200-300**



1581 A group of German porcelain teawares, c.1760-70, including a Nymphenburg cup and saucer, painted with Dutch style peasant scenes of figures pouring wine and seated at a table, a Nymphenburg saucer painted by Joseph Kaltner with two men seated beside a fruit press, a Furstenberg teacup and saucer painted by Andreas Oettner with figures before buildings and ruins, a Furstenberg coffee cup painted with a couple in woodland, and a teacup and coffee cup from the same service painted with peasant figures including a child fishing from a bank, 13.5cm max. (8) **£250-350**

Cf. Victoria and Albert Museum, Accession No. C1576&A-1918 for an identical Nymphenburg cup and saucer.



1582 A rare pair of German porcelain ornithological saucers, c.1770-80, possibly Ansbach, naturalistically painted with pairs of birds, one with flamingoes and one with toucans, a moulded Ludwigsburg saucer painted with a central goldfinch within small landscape panels, an Ansbach cup, c.1765, painted with a robin on a branch, and a later Continental saucer painted in the Sèvres manner with a bird reserved on a deep blue ground with gilt foliate scrollwork, blue DT mark, 14.7cm max. (5) **£200-300**



1583 A group of German porcelain teawares, c.1770-90, all with bird decoration, including a Höchst coffee cup and saucer painted with farmyard birds including a turkey, probably by Joseph Angele or Johann Heinrich Usinger, another coffee cup painted with a willow warbler, a Berlin cup painted with a goldfinch after a design by Gottlieb Friedrich Riedel, a Furstenberg teacup and saucer painted with bird subjects, possibly by Johann Christof Kind, a Nymphenburg cup and saucer painted with game and song birds amidst trees, and a Nymphenburg teacup with a bird in a tree, hexagram mark to the latter, 13.4cm max. (9) **£200-300**

Cf. Metropolitan Museum, Inv. No.2007.243 for a Höchst service of bird decoration with pieces signed by Angele and Usinger.



1584 A matched Hague-decorated teacup and saucer and a coffee cup, c.1780, the cups probably German, the saucer Ansbach, the coffee cup with an Eastern gentleman wearing a turban and long robe, the teacup of ogee form and painted with a courting couple, the saucer with a gentleman holding a sword beside a statue, blue stork marks, and a Weesp saucer with similar decoration of a girl carrying a basket, the latter broken and restuck, 14.5cm max. (4) **£150-250**

ITALY





1585 A large Capodimonte (Carlo III) coffee cup, c.1747, painted by Giovanni Caselli in green monochrome with two courtly ladies attended by a figure holding a bolt of cloth beneath trees, beneath a gilt formal foliate border, the interior in a solid gold ground, with an angular gilt scroll handle, indistinct blue mark, a chip to the foot, 6.5cm high. **£250-350**



1586 Two Capodimonte (Carlo III) coffee cups, c.1750, one painted possibly by Giovanni Caselli in purple monochrome with buildings nestled among trees behind rocks, gilt line rim, the other in green and black with a chinoiserie figure wearing a tall pointed hat and seated reading a book, both cups with fine angular handles, blue fleur de lys marks, small rim nicks to the latter, 6.4cm max. (2) **£400-600**



1587 A Capodimonte (Carlo III) cup, c.1745, finely painted with a large spray of Oriental flowers and scattered flying insects, the interior rim with a jagged gilt border, a Capodimonte saucer painted with insects around a central flower burst, blue fleur de lys mark, and a Capodimonte box lid or cover, moulded with roses to one side, the other painted in orange monochrome in the manner of Giovanni Castelli with figures before a tower, the cup's handle lacking, 10.7cm max. (3) **£150-250**

Provenance: the cover formerly in the Elizabeth Firestone collection and sold at Christie's, New York, 22nd March 1991, lot 392.



1588 A Capodimonte (Carlo III) cup by Giovanni Caselli, c.1750, finely painted with a pastoral figure and a dog standing beside a maiden reclining on rock, before a characteristic rose-tinted sky, the interior rim with a formal gilt foliate border, the fine angular handle picked out in gilt, blue fleur de lys mark, 7.3cm high. **£500-800**

Cf. G. Morazzoni, Le Porcellane Italiane, vol. II, pl. 288, and F. Stazzi, Capodimonte, nos. 10-11 for two similar cups and saucers from the collection in the Duca di Martina Museum, Naples.



1589 A Doccia teabowl and a Venetian saucer, c.1750 and c.1760-65, both painted in the manner of Giuseppe Romei, in purple monochrome (*a paesi di porpora*) with a river and buildings beside windswept trees, within shaped cartouches edged in purple and red, incised V mark to the saucer possibly relating to Nathaniel Friedrich Hewelcke or one of his workers at early Cozzi, a small filled chip to the teabowl's rim, 12.2cm. (2) **£400-600**

This style of painting is traditionally attributed to Giuseppe Romei, who worked at the Doccia factory from the 1740s.



1590 An early Doccia coffee cup and a beaker, c.1745, the cup finely painted in the Du Paquier manner with a bold spray of European flowers including convolvulus with flying insects around, the beaker in the Meissen style with scattered insects and a loose floral spray, a short rim crack and small chips to the beaker, 7.5cm. (2) **£400-600**

Cf. The Gardiner Museum, Toronto, Object number G96.5.376, for an identical cup from the Hans Syz Collection.



1591 A Doccia coffee cup, c.1755, and a Chinese porcelain coffee cup of a similar date, painted with the same design of a squirrel on a fruiting pomegranate branch beside fruiting vine and flowering plants, 6.5cm max. (2) **£150-250**

The Doccia cup is a direct copy of the Chinese original, and yet much more finely painted.



1592 A Doccia teabowl and saucer, c.1745, finely painted by or in the manner of Carl Wendelin Anreiter, the saucer with figures beneath trees on a riverbank, a village on the distant bank, the teabowl with figures beside and crossing a bridge, red line borders, incised mark to the teabowl, 11.6cm. (2) **£500-800**



1593 A large and rare Doccia teabowl, c.1740-45, gilded in the Meissen manner with chinoiserie scenes of figures in garden settings above a formal laub und bandelwerk border, a small rim chip, 8.5cm dia. **£400-600**

This style of decoration appears to have been first adopted at Doccia by Carl Anreiter but continued at the factory for a number of years. Other artists were known to have adopted this style after Anreiter, most notably Giuseppe Nincheri (known as il Monachina). Cf. A Biancalana, *Porcellane et Maioliche a Doccia, Le Fabbrica del Marchesi Ginori*, p.128 for a cup with similar decoration.



1594 A tall Doccia coffee cup, c.1760, finely moulded and painted with scenes including Neptune abducting a nymph, the reverse with a recumbent camel beside figures offering treasures to a seated figure, a small rim chip, 7.8cm high. **£100-200**



1595 Two Doccia cups and a teabowl, c.1760-70, painted in the Meissen manner, one cup with a girl washing clothes in the river, the other with a courting couple, the teabowl with chinoiserie figures, within elaborate laub und bandelwerk panels, the interiors with gilt flower sprays, 5cm high max. (3) **£150-250**



1596 Three tall Doccia coffee cups and a can, c.1760-70, painted in the Meissen style, the three cups with pastoral figures at various pursuits in rural settings, the can with a chinoiserie figure beneath a tall tree, all within laub und bandelwerk cartouches with Böttger-style lustre panels, with finely modelled elaborate handles, 7cm max. (4) **£200-300**

Cf. D'Agliano, *Meligati, etc., Lucca and the Porcelain of the Ginori Manufactory*, p.164 for a similar cup.



1597 Three Doccia cups and two saucers, c.1780, a teacup, coffee cup and ogee shaped cup, all well painted with European and Middle Eastern figures in garden and rural settings, one descending a ladder, another playing the flageolet, with oval and dot borders in gilt and blue, 13cm max. (5) **£150-250**



1598 A group of Doccia teawares, c.1760-80, including a teacup and matched saucer painted with flower sprays, a miniature teacup painted with flowers and the initials 'SRT', a teabowl in the Tulipano pattern, and a coffee can with similar decoration, a coffee cup with confronting cockerels in red and gilt, a coffee cup and a matched saucer with scattered fruit sprigs, a teacup with husk swags and a continuous border on a green ground, and a tin-glazed porcelain coffee cup with unusual handle, painted with flowers, puce S mark, 13cm max. (10) **£150-250**



1599 A pair of Cozzi saucers, c.1763-66, each painted with chinoiserie figures among flowering plants with birds perched above, with continuous red and green husk borders, iron red 90 marks, and a Cozzi teabowl, c.1770, painted with panels of chinoiserie figures reserved on an underglaze blue scale ground, red anchor mark, 11cm max. (3)

£150-250



1600 A rare Cozzi teabowl, c.1770, finely painted with Pulcinello from the Commedia dell'Arte, holding a toasting fork before him and carrying a basket tucked under his right arm, in traditional costume, with a hooked nose and hunched back, the reverse with a cut pear and other fruit, a mushroom to the interior, incised circular mark, 6.8cm dia. **£600-800**

Cf. F Stazzi, *Le Porcellane di Cozzi*, col. pl. XXVI.

1601 A rare Cozzi saucer, c.1765-70, finely painted in iron red monochrome with a hunting scene of three figures on horseback beside a river, a boy with a dog in the foreground, all beneath a tall tree, the rim with a panelled gilt border, red anchor and incised X marks, *broken and restuck*, 11.8cm. **£150-250**



1602 A rare Cozzi ballooning subject teabowl, c.1784, painted with figures watching and pointing to a hot air balloon in flight above trees and a small arched building, the interior with a single flower sprig, traces of a gilt line rim, red anchor mark, 7.1cm dia. **£500-800**

The Mongolfier Brothers undertook a demonstration flight of their hot air balloon in June 1783, sparking a number of further experimental flights. On 15th April 1784, Count Francesco Zambecari made an ascent from a platform on the bacino di San Marco in Venice - the first balloon flight to be witnessed in Italy.



1603 A Nove teabowl and saucer, c.1790, painted perhaps by Giovanni Marcon, the teabowl with two soldiers on horseback riding into a distant town in a continuous landscape, the saucer with two figures seated beside Classical ruins, red star marks, incised X to the saucer, 11.7cm. (2)

£300-500

Giovanni Marcon worked under Francesco Parolin at Pasquale Antonibon's factory from 1781 into the early 19th century. He had the reputation of being an eccentric and was said to only work on Tuesdays. His work is exemplified by the sketched simplicity of his brushstrokes, the introduction of new colours and extensive distant backgrounds.



1604 An early Le Nove beaker, c.1762, the flared form painted to one side with the crowned armorial for an Italian noble family, the reverse with a large flower spray, and two Le Nove saucers, one painted with a young woman being stabbed by a man, the other with mythological figures in a lakeside setting, damages, 1.7cm max. (3)

£50-150

The decoration on the first saucer bear similarities to Chinese decoration for the Western market, and it is possible that this saucer copied such an example. All three pieces were acquired via Hoff Antiques from the same private collection near Venice.



1605 A rare Nove teabowl and two saucers, c.1765-70, the teabowl painted with travelling figures in a continuous landscape, the saucer with two peasant figures and a laden mule flanked by trees, red star marks, the other saucer Cozzi and painted with a gallant carrying a cane and standing beside garden statuary, 12cm max. (3)

£150-250

Cf. Alessandro Molino, L'Arte della Porcellana in Italia, no.252 for a saucer with the same scene as the Nove saucer.



1606 A Le Nove saucer, c.1790, painted probably by Giovanni Marcon with an equestrian battle scene within a quatrefoil panel, incised mark, and a Tournai preserve pot or moutardier, the barrel shape painted with a smoke-filled battle scene, 11.6cm max. (2)

£200-300

Giovanni Marcon was noted for his battle scenes, deriving from the Napoleonic Italian campaign.



1607 A Nove teabowl and saucer, c.1790, painted in the manner of Giovanni Marcon with Eastern figures, the teabowl with a turbaned figure beside a tent, the saucer with a Turkish figure smoking a long-stemmed pipe, another Nove teabowl painted with baskets of flowers within panels on a faux hardstone ground, and a Nove coffee can or small mug with angular handle, painted with a Chinese figure in a landscape, *the first teabowl restored*, 11.3cm max. (4)
£100-200

1608 Two Naples coffee cans and a cup, c.1790-1800, one can painted with three panels of Muses after wall paintings discovered at Herculaneum, another with Classical scene of Stabia returning to the villa of Ariadne, the cup painted with a titled landscape of a Roman villa 'Porte di mirabella à Poggio Reale', blue crowned N marks, and a Paris porcelain can, painted at Naples with the English king Henry VIII and Jane Seymour, titled in black to the base, 6.5cm max. (4)
£150-250



1609 A group of Italian porcelain teawares, c.1770-75, including three Cozzi teabowls painted with landscapes and garden statuary, a Cozzi coffee cup with a landscape and a floral monogram 'GA', another with flower sprays and a green scale border, a Doccia coffee cup painted with the tomb of the Horatii and the Curiazi, titled 'Sepocro degli Orazi', a Doccia teacup with an Italianate landscape, another with a bird on a low wall, and a coffee can finely painted with flower sprays, 7.5cm max. (9)
£150-250



1610 A group of Italian porcelain teawares, c.1750-90, including an octagonal Doccia cup painted with a monochrome landscape panel and puce flowers on a yellow ground, painter's mark G, a later Doccia coffee cup with a purple monochrome landscape, a teacup with a landscape between blue and gilt borders, a similarly decorated saucer, a monochrome saucer with a maiden seated with baskets, two saucers painted in the Sèvres manner with flower panels on a dark blue ground, a Meissen-style sucrier base moulded and painted with flowers, *the sucrier and one cup cracked*, 13.6cm max. (8)
£150-250

The blue ground saucers formerly in the Torre Collection and sold at Sotheby's, 18th November 1996.



1611 A Naples (Real Fabbrica Ferdinanda) tin-glazed coffee cup, c.1783-88, well painted in the manner of the *Servizio delle Vestiture del Regno*, depicting a woman and a young girl carrying a tray of fish and standing on a harbour wall, within a narrow gilt border between simple gilt floral sprigs, titled in red to the inside rim with 'Donna della Marina di Chiaja', partial crowned or crested mark in red to the base, 5.8cm. **£150-250**

The title inside the rim is incorrect as the decoration actually depicts Donna della Marina di Pozzuoli. The scenes on the *Servizio delle Vestiture* were largely based on gouaches by Saverio Della Gatta and Alessandro D'Anna, who were hired by Venuto to travel Italy and make a record of the various regional costumes. Other examples are illustrated by Angela Carola-Perrotti, *La Porcellana della Real Fabbrica Ferdinanda*, pp.381.



1612 A Naples (Real Fabbrica Ferdinanda) inkwell, c.1780, the drum form well painted with a reclining Classical figure and two others in a continuous landscape, the flared foot with a narrow lilac ribbon border on a gold ground, incised X mark, 5cm high. **£400-600**

The figures on this piece likely derive from wall paintings at Herculaneum or Pompeii, illustrated in 'Le Antichità di Ercolano Esposte', published between 1757 and 1792.



1613 A Naples (Real Fabbrica Ferdinanda) sugar bowl, c.1790-1800, well painted in the manner of the Ercolanese Service, with Dionysus and seven other Classical figures at various pursuits, reserved on a white ground between gilt bands, the interior rim with a formal gilt lappet design, blue crowned N mark, a chip to the inside of the footrim, 9.5cm dia. **£300-500**

The figures on this piece are taken from wall paintings discovered at Herculaneum and illustrated in 'Antichità di Ercolano Esposte', volume II, pl.XX. The volumes were published between 1757 and 1792 (volume II published in 1760). Cf. Christie's, Rome, 24th April 1991, lot 313 for a tray depicting five of the same figures; also, Christie's, London, 9th-12th October 1995, lot 88 for a pair of ice pails from the Ercolanese service with the same figures.



1614 A Naples coffee can, c.1790-95, painted with figure before the fountain of Santa Sofia at Benevento, flanked by vertical leaf bands and claret panels with berried swags in carved relief, with an angular handle, 6cm high. **£150-250**

The scene is taken from Jean Claude Richard de Saint-Non's, 'Voyage Pittoresque ou description des Royaumes de Naples et de Sicile', published in 1785.



1615 A rare Italian porcelain teabowl and saucer, c.1800, probably Treviso, painted in a naive fashion with fan-shaped landscape panels reserved on a green ground, black 100 mark, a small rim chip to the teabowl, the saucer cracked, 11.5cm. (2)
£50-100



1616 A Naples coffee cup and saucer, c.1790, painted with examples of regional costume, the cup with 'donna di campagna', carrying a leafy branch, the saucer with a couple beside a wall, titled 'Di Piedimonte di Sessa', blue and impressed crowned N marks, a Naples teacup painted with a young shepherd reclining against a tree, with a wide leaf handle, and a miniature coffee cup simply decorated with flower sprays, crowned RF marks, 14cm max. (4)
£200-300

The scenes on the cup and saucer were taken from the Servizio delle Vestiture and were largely based on gouaches by Saverio Della Gatta and Alessandro D'Anna, who were hired by Venuto to travel Italy and make a record of the various regional costumes. Other examples are illustrated by Angela Carola-Perrotti, La Porcellana della Real Fabbrica Ferdinanda, pp.381.



1617 A Naples (Real Fabbrica Ferdinanda) cup, c.1785-90, the flared tin-glazed cup painted with the cyclops Polyphemus seated with a lute, receiving the letter from Galatea via a putto riding a dolphin, within a gilt flowerhead border and grapevine swags, titled in red to the inside rim, crowned RF monogram mark, 6.7cm high.
£150-250

The painting is taken from a fresco uncovered in Herculaneum and published in Le Pitture Antiche D'Ercolano, published between 1762 and 1779. The fresco, from the 1st century, is now in the National Archaeological Museum in Naples.



1618 A Naples (Real Fabbrica Ferdinanda) cup, c.1790, the flared form painted in green camaieu with trees before a ruined building, with a gilt line border and a plain handle, blue crowned RFF mark and incised II, and an early Doccia coffee cup, c.1740-45, painted in purple monochrome in the manner of Giuseppe Romei, with buildings flanked by trees in a rural landscape, a red line border above the foot, 7cm max. (2)
£250-350
Illustrated: Saul Levy, Tazzine Italiane da Collezione, PLIX (the Doccia).

1619 A Castelli maiolica beaker, c.1740, painted by a member of the Grue family with two soldiers in discussion in a continuous landscape with castellated buildings beyond, 7cm high. **£150-250**



1620 A Castelli maiolica plate, c.1750, painted with Classical figures standing beneath tall columns and trees, and a rare Holitsch faïence teabowl in the Castelli style with a continuous mountain landscape, blue H F mark, 17.6cm max. (2) **£200-300**



FRANCE & BELGIUM





1621 A rare and early St Cloud beaker, c.1695-1710, the rounded flared form painted in underglaze blue with an elaborate lambrequin design, sun mark to the base, and a small Lille toilet pot with a similar design, 6.2cm max. (2) £500-800



1622 A rare St Cloud silver-mounted toilet pot with gold Paillon decoration, c.1715-30, the small cylindrical form applied with die-stamped appliques including a camel, birds and other animals beneath trees, the silver mounts with Paris marks for the 1st half 18th century, some repairs, the cover lacking, 4.5cm high. £300-500

Cf. Errol Manners, Gold Decoration on French, German, and Oriental Porcelain in the early 18th Century, The French Porcelain Society Journal IV (2011), figs. 11 and 12 for two tobacco jars with similar decoration.



1623 A rare St Cloud saucer and small bowl, c.1735-40, of lobed form, the saucer painted in a limited palette of red, green and yellow with a shepherd and shepherdess guarding their sheep beneath trees, the bowl with a hunter and his dog in a continuous landscape with other figures and a peacock, the bowl broken and restuck, 12.1cm max. (2) £300-500



1624 A pair of Bour la Reine custard cups and covers, c.1775, brightly enamelled with colourful birds in flight and perched on leafy branches, with blue detailing, the cups with lemon fruit finials, 8.5cm. (4) £150-250

Black enamel marks for the Cyril Andrade Collection.



1625 A Mennecy cup and two saucers, c.1755-70, the cup of flared form, all painted with colourful birds perched beside leafy branches, within puce and blue line borders, incised DV marks, 13.2cm max. (3) £150-250



1626 A small group of Mennecy porcelains, c.1740-55, including two coffee cups, two custard cups or pots à jus, a preserve pot or moutardier and a small toilet pot, with a Sceaux trembleuse saucer, all variously painted with roses, tulips and sprays of other flowers, incised DV marks to some, covers lacking, 13cm max. (7) £150-250



1627 Two Mennecy cups and a saucer, c.1755, the larger cup painted with two travellers conversing in a landscape, the smaller of flared form and painted with a couple in a pastoral setting, the saucer of small size and painted with a couple beneath a tree, blue line borders, incised DV marks, 10cm max. (3) £150-250

1628 Five Strasbourg coffee cups and a saucer, c.1775, one finely painted possibly outside the factory with two peasant women chatting beneath a tree, a pair of cups painted with fable scenes including The Cock and the Cat, the other with two dogs fighting, the cup and saucer with a sheep and a horse, all with small flower sprays, *minor faults*, 14cm max. (6) **£150-250**



1629 Three Tournai cups and three saucers, c.1765-70, painted by or in the manner of Joseph Duvivier, all variously with colourful exotic birds perched on and beside leafy branches, with further birds in flight above, two saucers with floral garland rims, incised marks, 13.4cm max. (6) **£250-350**

1630 A Tournai tea cup and saucer, c.1770, painted probably by Henri-Joseph Duvivier, the saucer with a society lady holding a fan before her beside statuary in a garden landscape, the cup with a musician reclining and playing the flute, flanked by trees, gilt castle marks, 11.9cm. (2) **£300-500**





1631 A Tournai saucer from the service of the Duc d'Orleans, c.1787-92, painted possibly by J G J Mayer with a sparrowhawk (l'épervier), the deep rim with three small panels of butterflies and other insects reserved on a rich blue ground with gilt foliate sprigs and oeil de perdrix, titled in black to the underside, a section of the rim broken out and restuck with associated crack, 12cm. £500-800

Louis-Philippe-Joseph, Duc d'Orleans (1747-93) was a cousin of Louis XVI and based at Palais Royal in Paris. Fond of hosting expansive dinner parties, he ordered a 1593 piece dinner service from Tournai in 1787, requesting that it be decorated with bird subjects after the prints by George-Louis Leclerc, Comte de Buffon. Not all of the service reached the Duc, possibly owing to his dubious financial situation before his death, and the dealer, Robert Fogg, acquired nearly 600 pieces - selling them to the Prince of Wales (later George IV) in 1803 and 1806. Of these, 565 survive in the Royal Collection today.



1632 A small Tournai coffee can from the Duc d'Orleans service, c.1787-92, the can of gobelet litron form of the fourth size, painted probably by J G J Mayer with a blue jay (*le geai bleu*), and with small panels of butterflies and other insects reserved on a rich blue ground with gilt borders, titled in black to the base, 4.5cm high. £1,000-1,500

Louis-Philippe-Joseph, Duc d'Orleans (1747-93) was a cousin of Louis XVI and based at Palais Royal in Paris. Fond of hosting expansive dinner parties, he ordered a 1593 piece dinner service from Tournai in 1787, requesting that it be decorated with bird subjects after the prints by George-Louis Leclerc, Comte de Buffon. Two different shapes of cup were made for this service, based on all four sizes of the Sèvres gobelet litron, this being the smallest. Not all of the service reached the Duc, possibly owing to his dubious financial situation before his death, and the dealer, Robert Fogg, acquired nearly 600 pieces - selling them to the Prince of Wales (later George IV) in 1803 and 1806. Of these, 565 survive in the Royal Collection today, including two cans of this size.



1633 Two Vincennes cups, c.1754, one painted by Andre Vincent Vieillard, in highlighted blue monochrome with a putto in a garden setting, within a gilt trellis panel, the other of tall slender form and simply decorated with flower sprays on a white ground, blue interlaced Ls marks, 7.5cm max. (2)
£500-800

Cf. Victoria and Albert Museum, Accession No. C.1430&A-1919 for a teapot from the same service, also by Vieillard.



1634 Two rare Vincennes cups (gobelet lizonné), c.1750-52, of small octagonal form, finely decorated with botanical flower painting on a white ground, the fine scroll handles with gilt detailing, blue interlaced Ls marks, 4.5cm high. (2)
£400-600

These cups are believed to have been made with and without saucers, possibly for the Turkish market.



1635 A large Vincennes coffee can (gobelet litron), c.1750-52, finely painted in purple monochrome with a traveller carrying a staff through a riverside landscape, the sides with sprays of European flowers, blue interlaced Ls mark, 7cm.
£250-350



1636 A Sèvres coffee can and saucer (*gobelet litron et soucoupe*), c.1766, painted with sprays of flowers including rose and tulip, within a shaped pink scale ground border edged in gilt with blue feathering, blue interlaced Ls mark to the saucer enclosing date letter N, indistinct painter's mark, 13.5cm. (2) **£150-250**



1637 A small Sèvres coffee can and saucer (*gobelet litron et soucoupe*), c.1774, painted possibly by Andre-Vincent Vieillard with garden implements beneath trees in a pastoral setting, reserved on a brickwork ground in red and gilt within blue pointille borders with gilt leaf bands, blue interlaced Ls marks, 10.4cm. (2) **£300-500**

Cf. Woolley and Wallis, 15th December 2020, lot 355 for a cup and saucer apparently from the same service.



1638 A Sèvres coffee can and saucer (*gobelet litron et soucoupe*), c.1794, finely decorated with a band of gilt foliate scrolls on a *bleu lapis* ground, between stylised floral borders of pink and yellow, blue interlaced Ls marks and script Sèvres marks, 13.4cm. (2) **£150-250**



1639 Two Sèvres saucers, c.1770-79, one painted by Jean-Louis Morin with sailors and barrels in harbour scenes, reserved on a *bleu nouveau* ground, the other trembleuse and painted by Etienne-Jean Chabry with a dog seated beneath a tree, and with a basket of flowers, reserved on a blue ground with an elaborate gilt foliate border by Michel Barnabé Chauvaux, blue interlaced Ls marks enclosing date letters and painter's marks, 15.3cm max. (2) **£400-600**

Cf. The Royal Collection, no.RCIN 2292 for a garniture of vases with similar scenes from the same design source. The numbering of the barrels is scene on other similar pieces painted by Morin and was considered by Geoffrey de Bellaigue as a characteristic of that artist.



1640 A Sèvres coffee can (gobelet litron), c.1780, painted by Louis-François Lécot with a continuous chinoiserie scene of figures in a horse-drawn sleigh, others ringing bells and skating on a lake, one having taken a tumble, beneath a formal scroll border in blue and gilt, blue crowned interlaced Ls mark enclosing date code CC above painter's mark L., 6cm.

£300-500

Lécot specialised in chinoiserie scenes on hard-paste porcelain, demonstrating a broader understanding of art and decoration and drawing inspiration from other decorative techniques including cloisonné and lacquer work. Cf. Rosalind Savill, The Wallace Collection Catalogue of Sèvres Porcelain, pp.621-628, nos.C.407-413 for further examples of his work.



1641 A Sèvres coffee can (gobelet litron), c.1775, painted by Charles-Nicholas Dodin with a depiction of Venus spanking Cupid with a spray of pink roses, within a gilt panel on a white ground, decorated with gilt swags and formal motifs, blue interlaced Ls enclosing X mark above a painter's mark, 2mm rim chip, 7cm.

£250-350

The scene derives from Benigno Bossi's etching now in the Philadelphia Museum of Art.



1642 A small Sèvres coffee can (gobelet litron), c.1784, painted by Antoine Caton with a wounded British officer in a redcoat uniform, being carried by two French soldiers, reserved on a blue ground with a gilt foliate border by Boulanger père, blue interlaced Ls mark enclosing date letters GG, painter's marks, a small regilded chip, 6cm.

£150-250



1643 A small Sèvres coffee can (gobelet litron), c.1779, well painted possibly by Etienne Evans with varying specimens of moths and butterflies amid smaller flying insects and beetles, gilt dentil rim, blue interlaced Ls mark enclosing date code BB above a painter's mark, 6cm.

£250-350



1644

1644 A Sèvres coffee can (*gobelet litron*) and a cup (*gobelet Hébert*), c.1785 and c.1764 respectively, the can painted by François-Pascal Philippine with a panel of birds reserved on a *bleu lapis* ground, gilding by Henri-Martin Prevost, the cup painted Etienne Evans with a colourful bird standing between leafy plants, 6cm max. (2)

£150-250



1645

1645 Two Sèvres coffee cans (*gobelet litron*) and a saucer (*soucoupe*), c.1768-77, one can painted by Jean-Baptiste Tandt with flower garlands on a dark blue ground, the other by Antoine-Toussaint Cornailles with a panel of fruit and flowers on an apple green ground, the saucer decorated by Tandt and Grison with three flower panels on a green ground, blue interlaced Ls marks enclosing date letters and painter's marks, 13.3cm max. (3)

£200-300



1646

1646 Three Sèvres coffee cans (*gobelets litron*), c.1770-80, one finely gilded with a wreath motif between foliate scroll bands on a blue ground, another painted by Jean Bouchet with a boy in a sailor's outfit between berried leaf garlands, the last by Pierre-Joseph Rosset with landscape panels in polychrome and black monochrome on a blue ground, gilder's mark for Le Guay, blue interlaced Ls marks and painter's marks, 6cm. (3)

£150-250

1647 Two Sèvres coffee cans (*gobelets litron*) and a coffee cup, c.1764-89, the earlier cup possibly later decorated and painted with colourful birds reserved on a *bleu nouveau* ground with gilt *oeil de perdrix* decoration, one can painted by Etienne Evans with birds perched on berried swags, the other can painted by Andre Vieillard with figures in a pastoral landscape between gilt and blue borders, blue interlaced Ls marks with varying date letters and painter's marks, 6cm max. (3)

£150-250



1647



1648 A pair of large Sèvres saucers, c.1800-2, painted by Edmé-François Bouillat with a hexafoil panel of flowers, statuary, birds and other garden motifs, reserved within a gilt border on a *bleu celeste* ground, blue Sèvres mark, painter's mark y and gilder's mark for Vincent, 15.3cm. (2)

£200-300

1649 Three hard-paste Sèvres saucers, c.1780-90, the largest painted by Le Bel with three panels of flowers reserved on a chocolate brown ground with gilt flower sprigs, the smallest by Thevenet père with scattered sprigs and formal gilt and leaf borders, the other by Jean-Jacques Dieu, with small chinoiserie panels on a red ground, a Sèvres coffee can (*gobelet litron*) painted by Vincent with a dog flushing out birds among reeds before a windmill, in purple monochrome on a yellow ground, and a cup after the *Service Ordinaire de Fontainebleau*, various marks, 14.3cm max. (5)



£200-300



1650 Two Sèvres cups and two saucers, c.1760-90, one saucer painted with colourful birds within a shaped blue rim with gilt trellis decoration, the other painted with sprays of dry blue flowers, the larger cup later decorated with *Ismène et Daphnis* after Boucher, on a *bleu celeste* ground, the teacup painted with sprays of flowers on a white ground, a chip to the larger saucer, some decoration possibly later, 13.5cm max. (4)

£100-200

1651 A Niderviller faux bois coffee can, c.1770-75, painted with a *trompe l'oeil* landscape picture pinned to a wood grain ground, a Paris cup painted with a titled view of Hadrian's Villa, a coffee can finely painted with a Golden Pheasant, a parrot and other colourful birds perched beside pink rose bushes, and a Paris cabinet cup with the fable of the Fox and the Egg, 10.5cm max. (4)



£100-150

1652 Five Paris porcelain coffee cans and two saucers, c.1795-1800, a Nast can and saucer with a continuous monochrome landscape, a saucer well painted in grey monochrome with a sheep and dog at repose, a La Courtille can with two figures beside a lake, another painted possibly by Pillement with a sailing boat, a Rue de Bondy can with a young girl wearing a hat, and another with a young man kneeling beside posts emerging from water, 12.7cm max. (7) **£200-300**

A can with similar decoration to the La Courtille example here, bears the initials 'JBP' on a rock and is thought to have been executed by Pillement.



1653 A Chevalier Brothers (Paris) coffee can and saucer, c.1793-99, the can painted with revellers around a table, the saucer with a couple dancing, a Paris porcelain can painted with a fisherman, another with two ladies, another with four figures at rest in a garden, another with a figure on horseback, a Boissetes coffee can painted with flowers, and a Paris saucer painted with a cat sniffing a bush, 13cm max. (8) **£150-250**

The scenes on the Chevalier Brothers can and saucer are taken from an engraving by J P Le Bas, after Teniers. Cf. Aileen Dawson, French Porcelain, p.384 for a reference to this can and saucer.



1654 Five Paris porcelain coffee cans, c.1775-1820, one Rue Thiroux and finely painted with a stately home in a continuous river landscape, a Nast can painted with a shield-shaped panel of a sea battle, depicting Napoleon driving Anglo-Spanish ships from the port of Toulon in 1793, on a white and gilt flowerhead ground, a Dagoty can with a portrait of Napoleon, possibly by Martin Drölling, an unattributed can painted with a portrait of a society beauty between stylised gilt swan motifs, and another finely painted with flowers on a marble slab reserved on a green ground, 6.5cm max. (5) **£150-250**



1655 Three French porcelain coffee cans and five saucers, c.1780-1820, including a pair of Caen saucers painted with English scenes of Powderham Castle in Devon and Beeston Rock in Cheshire, with monograms possibly relating to the Courtenay family, a Duc d'Orleans coffee can and saucer painted with a harbour scene within an elaborate border, a Dagoty (Paris) can and saucer painted with baskets of flowers, and a small Niderviller coffee can and saucer painted with rural landscapes, various marks, the Duc d'Orleans saucer cracked, 13cm max. (8) **£150-250**

ELSEWHERE IN EUROPE



1656 A pair of Oude Loosdrecht teabowls, c.1771-82, finely painted with insects including a damselfly and a blue beetle in flight, and a smaller Loosdrecht teabowl painted with figures seated by the shore in a river landscape, blue and puce MoL marks, 8.1cm dia max. (3) **£250-350**

1657 A Loosdrecht teabowl and saucer, c.1780, painted with aquatic birds among reeds, gilt dentil rims, blue MoL and star marks, and a large teabowl or small bowl painted with two great bustards after François Desportes, 13cm max. (3) **£200-300**



1658 A Loosdrecht teabowl and a saucer, c.1778-82, the teabowl painted with panels of peacocks and other exotic birds, the saucer with a bird perched on a branch within a continuous leaf border, blue MoL marks, an Ansbach coffee can decorated in The Hague with an antlered stag, erased stork mark, and an Ansbach saucer painted with a hen and cockerel, blue stork mark, 12.9cm max. (4) **£150-200**

1659 A rare Weesp coffee cup, c.1769-71, the generous form painted by Louis Victor Gerverot with an exotic bird perched on a low tree, the rim with puce feathered ribbon tied with large green bows, blue crossed swords and dots mark, some gilt wear, 7cm. **£250-350**

Cf. The Rijksmuseum, No. BK-1969-151 for a teabowl and saucer from the same service. Gerverot specialised in painting fantastical birds, having started at Sèvres in 1764. He worked at a number of factories including Ludwigsburg, Ansbach, Höchst and Frankenthal. He came to work at Weesp in 1769 but the factory closed in 1771.



1660 A rare pair of Weesp saucers from Count van Gronsveld's service, c.1764, one painted with a woman seated with a drop spindle, the other with a gentleman holding a tall stick or stave, both beside trees and above a puce trellis border, blue crossed swords and dots mark to one, 12.8cm. (2) **£500-800**

Cf. Christie's, Amsterdam, 7th June 1994, lots 194 and 195 for two similar teabowls and saucers. The teabowls painted with the portrait of Bertram Philip Sigismund Albrecht des HRR, count of Gronsveld-Dipenbroick-Impel (the founder of the Weesp factory). A large part of the service is now in the Weesp Museum.

1661 Two Amstel teabowls, c.1785, painted with figures beside water in pastoral landscapes, one in sepia monochrome, blue script marks, a Loosdrecht teabowl finely painted with figures watching boats at sail, and an Oude Loosdrecht saucer painted in monochrome with a house with a smoking chimney, with a formal gilt border, blue MoL and star marks, one Amstel teabowl cracked, 12.7cm max. (4) **£150-200**





1662 A group of Dutch or Dutch-decorated teawares, c.1775-85, including an Ansbach teacup and saucer decorated in The Hague with sprays of fruit and vegetables within a continuous gilt link border, a Loosdrecht cup painted with a small fruit vignette, a Loosdrecht teabowl painted with flowers, two Ansbach cups painted in The Hague with bold flower sprays, blue stork marks, 13.8cm max. (6)
£100-200



1663 A group of Copenhagen teawares, c.1770-90, including three coffee cups and saucers painted with figures in landscapes, a further coffee cup with similar decoration, a cup and saucer decorated with animal subjects including a bear and a deer, a large teacup painted with a lynx, a smaller cup painted with a songbird in a tree, and a cup painted in the manner of H C Ondrun with two rural figures in conversation, blue wave marks, minor chips, one cup's handle lacking, 13cm max. (12)
£150-250



1664 A small group of Zurich tea wares, c.1770-80, including a teabowl and saucer painted with butterflies around wild strawberry sprays, a similarly decorated coffee cup, all possibly painted by Johann Heinrich Bleuler, two teacups and a teabowl painted with birds, a saucer painted with roses and gilt trellis, and a Nyon teabowl painted with small flower sprigs, one saucer broken and restuck, 13.5cm max. (8)
£150-250



1665 A group of Zurich tea and coffee wares, c.1765-80, including three coffee cups, two teabowls and a saucer painted with figures in pastoral landscapes, a coffee cup painted with a maiden holding a bare branch, and a teabowl painted in black with figures repairing the hull of a ship in dock, blue Z or dot marks, with a Nyon teabowl painted with a figure fishing beside ruins, the interior with monogrammed initials RN, blue fish mark, *some faults*, 13.1cm max. (9) **£150-250**



1666 Ten Continental porcelain coffee cups or cans and a saucer, c.1750-90, variously painted with flowers, fruit and musical instruments, two with moulded rims, one cup possibly early Furstenberg of a non-hard paste porcelain produced by J C Glaser, the others including Frankenthal, Höchst, Kloster-Veilsdorf, Ludwigsburg, Nymphenburg, one perhaps Baden-Baden and Limbach, the saucer Nymphenburg, 13.3cm max. (11) **£150-250**



1667 A group of Russian porcelain teawares, c.1760-1830, including a pair of St Petersburg cups and saucers from the Alexander I period, painted with arrangements of fruit within orange ribbon borders, an earlier Imperial cup with a landscape scene, and a coffee cup from the period of Catherine II with a recumbent sheep, two Popov teacups painted with panel landscapes, marked with painter's numeral 1 in black, another two with flowers on a blue ground, painter's numeral 3, a Popov cup painted with flowers on a claret ground, *minor damages*, 13cm max. (11) **£250-350**



1668 Nine Continental porcelain cups, c.1750-90, including a Höchst coffee cup painted with birds, another painted with the initial S in flowers, a Nymphenburg teacup painted with a bird before a landscape, another with an arrangement of fruit, a Furstenberg cup with a figure leaning against foliate scrolls, a Tournai cup with gilt decoration on a blue ground, a Wallendorf coffee cup painted in the Meissen manner with figures guarding a large urn, an Ansbach small teabowl (*Turkenbecher*) for the Turkish market, and a Thuringian teacup painted with figures beside Classical ruins, various marks, 7cm high max. (9) **£150-250**



1669 Twelve Continental porcelain teacups, c.1760-90, variously painted with fruit and flowers, two with additional moulded decoration, including Nymphenburg, Ansbach, Furstenberg, Kloster-Veilsdorf, Volkstedt, Rauenstein, Frankenthal, various marks, *some faults*, 5.3cm high max. (12) **£150-250**



1670 A small group of Continental tea wares, c.1760-1800, including a Marieberg custard cup with tight spiral moulding and painted in the Mennecy manner, a small Alcora coffee can with similar decoration, a Copenhagen saucer painted with fruit and flowers within a lilac border, a Brussels saucer painted by Louis Cretté with botanical flowers, and a teacup and saucer with yellow roses, *some faults*, 13.3cm max. (6) **£100-200**



1671 A group of Continental porcelain teawares, c.1765-85, including three Höchst teacups painted with figures in landscape scenes, one by Andreas Oettner with an unusual puce border, a Furstenberg cup with similar decoration possibly painted by Pascha Weitsch, two Ludwigsburg teacups and a coffee can with figures in landscapes, one beside a windmill in the manner of G F Riedel, a Kloster-Veilsdorf coffee cup with a figure beneath palm trees, and a Gotha coffee cup with a tower on a riverbank, 6.7cm max. (9) **£150-250**

1672 A rare and early Vista Alegre (Portugal) saucer, c.1827-29, the decoration attributed to Joao Maria Fabre, painted with Mary Magdalene kneeling at the entrance of the tomb before a cross, the wide rim with a colourful border of rose garlands and foliate scrolls, gilt crowned VA mark, 14.5cm. £500-800

The Vista Alegre factory was founded by Jose Basto in 1824, but did not begin production of porcelain until 1832. However, signed pieces of porcelain with the Vista Alegre mark are recorded, dated 1827, and Fabre died in 1829 before the factory began true porcelain production. It is therefore possible that blanks were being purchased from elsewhere and decorated while the factory explored its own production.



1673 A matched Copenhagen cup and saucer, c.1780-90, probably painted by Elias Meyer, the saucer with travellers and a horse resting on a hilltop, the cup with sheep and goats at repose, within elaborate gilt scroll borders, a Copenhagen cup painted by Hans Christopher Ondrup with a man in a tricorne hat being berated by another holding a sword, and a Copenhagen teacup decorated with a panel gilded with the initials 'PJB' beside a small tower and a basket of flowers, blue wave marks, 14.2cm max. (4) £150-250

1674 Seven Continental porcelain coffee cans, late 18th/early 19th century, one Vienna and painted in sepia monochrome with Classical figures on a green ground, another with Classical maidens reserved on a coloured panelled ground, a third Vienna can with birds and flowers, a Berlin can with a monochrome landscape panel on a yellow ground, a Berlin flared cup painted with a wide scene of Apollo and attendants, and a pair of Nyon coffee cans, each painted with a figure beneath trees, various marks, one Nyon can lacking a handle, 6.3cm max. (7) £150-250



GREAT BRITAIN



1675 An early Chelsea lobed beaker, c.1749, the flared form painted with a delicate flower spray centred around a pink rose, a butterfly in flight beside and a few small scattered sprigs, a small rim chip, 7cm. £400-600

Illustrated: Transactions of the English Ceramic Circle, Vol. 4, Pt. 5, T H Clarke, French Influences at Chelsea; together with a saucer that was later considered unrelated.

Late Triangle period pieces of this type have sometimes been attributed to Charles Gouyn's factory at St James's. Regarding a similar beaker in his 2002 exhibition, Simon Spero commented that Gouyn may have worked as an independent decorator between leaving Chelsea and starting up his own factory.



1676 A rare Chelsea scolopendrium beaker, c.1750-52, the cinquefoil form moulded with spiralling leaves issuing from the base, finely painted in the Meissen *Holzschnitt* manner with small scattered flower sprigs and insects, raised anchor mark, a 12cm rim chip, 7.2cm high. £600-1,000

Cf. Bonhams, 10th September 2008, lot 3 for a beaker from the Zorka Hodgson Collection, formerly in the Rous Lench Collection.

1677 A large Chelsea octagonal cup, c.1752-53, painted in the Meissen manner with travellers on a river bank, with distant buildings beyond, the reverse with a small flower spray, the interior with further flowers and a scolopendrium leaf, brown line rim, with an angular scroll handle, 7cm high. £300-500





1678 A Chelsea fluted teabowl, c.1752-53, painted in the Meissen manner with a continuous European landscape including Classical ruins and a lake, the teabowl's interior with a single flower stem, 5cm high.

£250-350



1679 A large Chelsea fluted cup, c.1752-53, painted in the Meissen manner with figures in a harbour landscape, the reverse with a colourful butterfly, the cup's interior with a single flower stem, brown line rim, a small rim chip, 6.6cm high.

£300-500

Acquired from Simon Spero.



1680 A large Chelsea octagonal teabowl, c.1750, painted in the Vincennes and Meissen manner with a panel of figures beside ruins and water, within a red and black tramline border, the reverse and interior with flower sprigs, brown line rim, 9.3cm dia.

£200-300

Acquired from Winifred Williams. Formerly in the Parkinson Collection.



1681 A Chelsea octagonal saucer, c.1750-52, the well painted in the Vincennes manner with a view thought to be of Chelsea church from the river bank at Battersea, within a red and puce tramline border, the rim with scattered flower sprays, raised anchor mark, a 5mm rim chip, 11.5cm.

£300-500

Exhibited: National Exhibition of Works of Art, Leeds New Infirmary, 1868. Item 2322, contributed by W Edkins Esq. William Edkins was a Bristolian dealer in porcelain and grandson of Michael Edkins, china painter at Bristol. His collection was sold at Sotheby's on 21st March 1874, with the remainder being dispersed at the same saleroom on 21st May 1891.

Formerly in the Wass Collection. Paper label dated 1901.



1682 A rare and early Chelsea acanthus or 'Strawberry Leaf' teabowl, c.1745-49, moulded with overlapping leaves rising from the foot to a scalloped rim, painted with flower sprays, ladybirds and other scattered insects, the interior with an apple sprig, incised triangle mark, some rim damages, 4.6cm high. £1,000-1,500

Cf. Simon Spero, 2004 Exhibition Catalogue, no.2 for a very similar example from the Dr Bellamy Gardner Collection. Spero states in his cataloguing that only six of these polychrome teabowls are known, with three housed in American museums. See also, John C Austin, Chelsea Porcelain at Colonial Williamsburg, pp.41-47 for other examples of this type of moulded decoration.



1683 A near pair of Chelsea fluted teabowls, c.1753, painted in the Meissen manner with panels of figures standing beside Classical ruins or in extensive pastoral landscapes, flanked by delicate flower sprays, the interiors with a further landscape vignette, *a small rim chip to one*, 5cm high. (2) **£300-500**

This Meissen style type of decoration is known to have been executed by several hands, including Jefferyes Hamett O'Neale.

1684 Two early Chelsea teabowls, c.1750-52, one octagonal and painted in a muted Kakiemon palette with the Flaming Tortoise pattern, including a crane and a Japanese *minogame*, the other fluted and painted in Kakiemon enamels with the Dragon and Tiger pattern, the interior rim with a continuous border, *the latter with a long crack*, 5cm high. (2) **£500-800**



1685 A pair of Chelsea teabowls, c.1750-52, of ogee form with lobed rims, painted in the Meissen manner with figures in waterside landscapes, the reverse and interiors with flower sprays in the *Holzschnitt* manner, brown line rims, *footrim chip to one*, 5cm high. (2) **£400-600**

Cf. Bowes Museum, inventory no. 1571746 for a similar pair from the Lady Ludlow Collection.

JEFFERYES HAMETT O'NEALE

1686 An early Chelsea octagonal teabowl, c.1750-52, painted by Jefferyes Hamett O'Neale with the fable of The Ape and the Fox, the two creatures regarding each other in a continuous landscape with birds in flight above, the interior of the bowl with an archway, column and buildings beside water, raised anchor mark, 6.7cm dia. **£1,000-2,000**

Illustrated: Stephen Hanscombe, Jefferyes Hamett O'Neale, p.31, pl.1. Hanscombe discusses the similarity of the teabowl's interior scene to buildings on a Chinese teapot in the Victoria and Albert Museum, and another illustrated in his catalogue (no. 85).



1687 A Chelsea fluted cup, c.1753, painted by Jefferyes Hamett O'Neale with shaped landscape panels of figures beside Classical ruins, a delicate flower spray between, the cup's interior with a small butterfly, applied with a moulded scroll handle, red anchor mark, 5.5cm high. **£300-500**

Illustrated: Stephen Hanscombe, Jefferyes Hamett O'Neale, no. 49.

1688 A Chelsea fable decorated octagonal saucer, c.1753, painted perhaps by Jefferyes Hamett O'Neale with the fable of The Dog and the Piece of Flesh (sometimes called The Dog and his Reflection), a large black and white hound holding a meat joint in his mouth and looking down into the water below, the wide rim with flower sprays, brown line rim, 11.8cm. **£400-600**

Illustrated: Stephen Hanscombe, Jefferyes Hamett O'Neale, no.16.

Acquired from Simon Spero. Previously in a part service at Belton House, Grantham and sold at Christie's in May 1984. The decoration on the other 15 pieces in that service was attributed to O'Neale but doubts have been raised over whether this piece might be by a different hand. The scene is after a design by O'Neale that was produced for The Ladies Amusement, and another example of this fable is known on Tournai porcelain. Hanscombe considers the possibility that either Henri-Joseph Duvivier or Michel-Joseph Duvivier may have painted this under O'Neale's direction during their time at Chelsea.





1689 A good and rare Chelsea octagonal beaker and saucer, c.1752, with fable decoration by Jefferyes Hamett O'Neale, the beaker painted with The Cock and the Fox, the wily bird perched high in a tree beside buildings, the saucer with The Lark and her Young Ones, the mother bird swooping down to her nest of chicks among wheat behind two harvester figures carrying a sickle and rake, brown line rims, the beaker with a raised anchor mark, 14.7cm. (2)
£1,500-2,000

Cf. Stephen Hanscombe, Jefferyes Hamett O'Neale, p.31, no.2. The decoration on both pieces derives from both Francis Barlow's illustrations in the 1687 second edition of Aesop's Fables, and from Reverend Samuel Croxall's Fables of Aesop and Others, published in 1722. Figural decoration on Fable pieces is rare.



1690 A rare Chelsea octagonal teabowl and saucer, c.1753-54, painted by Jefferyes Hamett O'Neale in purple monochrome with figures resting on rocks and beside water with distant mountains, the reverse of the teabowl with a single flower sprig, red anchor mark to the teabowl, 12.2cm. (2)

£800-1,200

Provenance: formerly the property of The Rt. Hon. William E Gladstone MP, sold Christie's, 23rd June 1875, lot 90. Sold to Mr Wass for £3. 10. 0.

Illustrated: Stephen Hanscombe, Jefferyes Hamett O'Neale, p.77, no.63.



1691 A rare Chelsea fluted teabowl, c.1753-54, painted by Jefferyes Hamett O'Neale in purple monochrome, with a battle or skirmish scene depicting mounted and foot soldiers with lances before ruins in a continuous landscape scene, red anchor mark, 6.1cm high. **£500-800**

Illustrated: Stephen Hanscombe, Jefferyes Hamett O'Neale, no.57.

Purchased from Winifred Williams. Formerly in the collection of Lord Hastings. Sold Sotheby's, 6th May 1975. A near identical example from the Schreiber Collection is in the V&A, accession no.414.399-1885.

1692 A small Chelsea fluted oval stand or dish, c.1753-54, painted by Jefferyes Hamett O'Neale with Classical travellers beside a tall obelisk, before a sailing vessel on a winding river with further figures on the distant bank, the rim with sprays of flowers, brown line rim, red anchor mark, a section broken out and restuck, 16.3cm. **£300-500**

Illustrated: Stephen Hanscombe, Jefferyes Hamett O'Neale, no.52.



1693 A Chelsea plate, c.1756-58, painted by Jefferyes Hamett O'Neale with aquatic birds and other long-tailed birds perched in branches, reserved within a mazarin blue border, a poorly fired flared coffee cup with similar decoration in panels, some damages, 20.9cm max. (2) **£200-300**

Illustrated: Stephen Hanscombe, Jefferyes Hamett O'Neale, no.71.

1694 A large Chelsea tureen stand, c.1756-58, painted by Jefferyes Hamett O'Neale with exotic and comical birds standing before bare tree stumps, others in flight around, the sunken well with flower sprays, within a gilt foliate scroll border, gold anchor mark, a restored crack, 29.7cm.

£200-300

Illustrated: Stephen Hanscombe, Jefferyes Hamett O'Neale, no.73.



1695 A Chelsea ecuelle stand, c.1755, painted by Jefferyes Hamett O'Neale with fable-style decoration of a monkey carrying a fox towards a dog digging a hole with a spade, and with a posy of flowers and single scattered sprigs, brown line rim, 18.2cm.

£250-350

Illustrated: Stephen Hanscombe, Jefferyes Hamett O'Neale, p.59, pl.44.

1696 A Chelsea plate of Warren Hastings type, c.1753-55, the rim painted by Jefferyes Hamett O'Neale with panels of figures in landscapes within scrolling borders, including a hunting scene, and a woman chasing a man with a broom, the well painted with a colourful moth or butterfly beside flowers, red anchor mark, 24.4cm.

£150-250

Illustrated: Stephen Hanscombe, Jefferyes Hamett O'Neale, no.46.





1697 A Chelsea fluted cup and associated saucer, c.1750-52, the baker painted in the European manner with figures beside trees and statuary with a church and other buildings beyond, the saucer with figures on a riverbank and in small boats beside a harbour wall, raised anchor marks, *the cup's handle lacking, a chip to the saucer*, 11.2cm. (2) **£400-600**

1698 A Chelsea octagonal teabowl and associated saucer, c.1753-54, the teabowl painted possibly by Henri-Joseph Duvivier with two figures rolling a barrel beside a blasted tree, the reverse and interior with flower sprays, the saucer painted with three figures beside ruins, a traveller approaching a seated woman and child with his hand extended, brown line rims, *two filled rim chips to the saucer*, 12cm. (2) **£300-500**

The saucer purchased from Simon Spero.



1699 A Chelsea octagonal beaker and saucer, c.1754, painted possibly by Henri-Joseph Duvivier with harbour scenes in the Meissen manner, the beaker with an Eastern figure in discussion over a barrel with a seated European figure, the saucer with two figures beside a large barrel, with scattered flowers and flying insects, *a restored rim crack to the beaker, filled chips to the saucer*, 13cm. (2) **£250-350**

1700 A small Chelsea silver-shaped dish, c.1753-55, painted with a moth in flight and a small spray of flowers, brown line rim, and a fluted Chelsea saucer, c.1755, painted with two panels of figures on riverbanks with buildings beyond, amid scattered flower sprays and flying insects, brown anchor mark, the saucer broken and restuck, 18.2cm. (2) £150-250



1701 Five Chelsea teabowls, c.1754-56, variously painted with flower sprays and single scattered sprigs, a pair of large coffee cups, one with similar decoration, the other with Oriental flowering branches in a Kakiemon palette, and a fluted Longton Hall coffee cup painted with flowers, red anchor marks to some, 6.5cm max. (8) £200-300



1702 A rare Chelsea ornithological teabowl, c.1755, finely painted with two penguins after George Edwards, the reverse with a Red-Breasted Diver, also after George Edwards, the interior with a pink rose spray, red anchor mark, a rim section broken out and restuck, 7.5cm dia. £200-300

The penguins are taken from George Edwards' 'Natural History of Uncommon Birds', pl.94.



1703 A pair of Chelsea teabowls, c.1755, finely potted and well painted with colourful birds perched on the ground beside low plants, the reverses and interiors with butterflies, moths and other insects, red anchor marks, a rim crack to one, 7.5cm dia. (2) £300-500



1704 Three Chelsea ornithological teabowls, c.1755, one painted with a white partridge after George Edwards, the reverse with a dove, two others with songbirds, probably also after Edwards, one seeming to copy a Brambling by Eleazar Albin, red anchor marks to two, 4.3cm max high. (3) **£200-300**



1705 A good Chelsea teabowl, c.1755, finely painted in the Meissen manner with a large specimen butterfly, and a large bell-shaped coffee cup of the same period also painted with a shadowed butterfly, red anchor marks, 6.3cm max. (2) **£300-500**



1706 Two Chelsea teabowls and saucers, c.1760, one of a flared bucket shape in the Vincennes manner, and painted in green camaieu with stately homes in landscapes, the other delicately painted in purple monochrome with figures in parkland, within an elaborate gilt border, gold anchor marks to the latter, *the first saucer broken in two and restuck*, 12cm max. (4) **£150-250**



1707

1707 A Chelsea Hans Sloane teabowl, c.1755, the fluted form painted with a botanical specimen of a fruiting branch, possibly of a variety of currant, the reverse with a butterfly and caterpillar, red anchor mark, 5.3cm high. **£250-350**



1708

1708 A pair of Chelsea two-handled botanical cups, c.1756-50, finely painted with flower specimens including damask rose and calendula, with gilt detailing to the scroll handles, gold anchor mark to one, one cup with a restored sprung crack, 6.5cm. (2) **£150-250**



1709

1709 A rare Chelsea botanical two-handled cup and saucer, c.1755, finely painted with flowering sprays of prunus and jasmine beside a colourful moth, flies and a small beetle, red anchor marks, and a Chelsea trembleuse saucer, c.1765, with an engine turned border, painted with sprays of fruit and vegetables, gold anchor mark, a faint rim crack and small filled chip to the former, 13.7cm max. (3) **£300-500**

Cf. Sally Kevill-Davies, pp.140-141 for a Hans Sloane leaf dish with similar decoration adapted from G W Knorr, Thesaurus rei herbariae hortensisque universalis, vol.1, t.64.

1710 A Chelsea cup and trembleuse saucer, c.1761, with an unusual engine-turned border, finely painted with fruit sprays, moths and scattered insects, gold anchor mark, and a similarly decorated Chelsea cup and Derby trembleuse saucer, moulded with a wide band of pinecone sepals, brown anchor mark to the cup, 14cm max. (4) **£300-500**

Cf. Transactions of the English Ceramic Circle, Vol.17, Part 3 for an article by John Mallet discussing engine turning on Chelsea porcelain.



1710



1711



1712

1711 A large Chelsea coffee cup, c.1760, painted in green and black monochrome with overgrown buildings and a turret, gilt dentil rim, an unusual handle derived from Vincennes, gold anchor mark, 7.2cm. **£100-200**



1713

1712 A Chelsea two-handled chocolate cup, c.1760-65, painted in the manner of Duvivier with a view of Chelsea Old Church from the opposite bank of the Thames, the reverse with a small church possibly the French chapel located near Glebe Place, gilt dentil rim, gold anchor mark, 6.7cm. **£100-200**

1713 A rare Chelsea-Derby custard cup and cover, c.1770-75, painted with a spray of fruits and fruiting branches, the cover with a floral finial, and two Chelsea-Derby teabowls, one painted with a large bird and further small birds, the other with flower sprays, gilt anchor and D marks to the cup and one teabowl, 8.5cm max. (2) **£200-300**



1714

1714 Two Chelsea cabinet cups and saucers, c.1760-65, one finely painted in purple monochrome with peacocks and other fancy birds, within a formal gilt border, the other with panels of dishevelled birds reserved on a claret ground, with gilt butterflies, gold anchor marks, a chip to the first saucer, 14.2cm max. (4) **£200-300**

The claret ground cup and saucer formerly in the Lady Ludlow Collection.

1715 Two Chelsea two-handled cabinet cups, c.1760-65, finely painted with musicians and chinoiserie figures before trees, reserved on a mazarin blue ground with gilt floral and trellis designs, gilt dentil rims, gold anchor marks, 6.5cm. (2) **£200-300**



1716 Two Chelsea cabinet cups, c.1760-65, of bell shape, finely painted with panels of birds perched on berried branches or before leafy plants, alternating with mazarin blue panels, one with gilt foliate and trellis decoration, each with a reticulated scroll handle, gold anchor marks, 6.2cm. (2) **£200-300**

One cup formerly in the Charles Littlewood Hill collection and sold at Neales, Nottingham, 22nd June 1978, lot 122 (part).

1717 A Chelsea two-handled chocolate cup, c.1765, painted with a figure dancing with a tabor, the reverse with a lady dancing with a flower garland, and a flared cup painted with three panels of Watteau-esque figures, all reserved on a mazarin blue ground, gold anchor mark to the first, minor faults, 7cm max. (2) **£150-250**



1718 Two Chelsea cabinet cups, c.1760-65, one of bell shape and painted with Watteau-esque panels of musicians within gilt trellis border, the other with similar standing figures playing the mandolin, reserved on a mazarin blue ground, gold anchor marks, 6.5cm max. (2) **£150-250**



1719 A Chelsea two-handled cabinet cup, c.1760, finely decorated with gilded exotic birds on a blue ground, and a Chelsea-Derby saucer painted with monochrome attributes of the arts alternating with blue panels, gold anchor marks, 13.2cm max. (2) **£100-200**



1720 A large Chelsea cabinet cup, c.1760, finely gilded in the Vincennes manner with two Chinese musicians seated and playing the mandolin in a garden setting, a trellis arch framing the background, all reserved on a mazarin blue ground, applied with a reticulated scroll handle, 7.3cm high. **£400-600**

Cf. Elizabeth Adams, Chelsea Porcelain, p.149, fig.11.11 for a beaker with similar decoration from the British Museum.



1721 A pair of Chelsea saucers, c.1758, finely painted with scenes of children at play, after Gravelot, with birds around and perched on puce scrollwork, the rims with panels of birds in flight reserved on a blue ground with gilt trellis borders, gold anchor mark to one, 12cm. (2) **£250-350**

Cf. Elizabeth Adams, Chelsea Porcelain, fig.8.22 for a plate with similar decoration.

1722 A Chelsea two-handled cup and trembleuse saucer, c.1770, painted probably by Duvivier with figures standing beside a windmill, ruins and other buildings in pastoral European landscapes, the rims with a claret and gilt dogtooth border, gold anchor marks, 14.8cm. (2) **£300-500**

Acquired from Geoffrey Godden.



1723 A Chelsea coffee cup and saucer, c.1760-65, finely painted with Eastern inspired figures in the Watteau manner, seated with birds on and among berried and leafy branches, reserved within gilt trellis panels on a claret ground, the cup with a pierced scroll handle, gold anchor mark to the saucer, 13.8cm. **£400-600**

Cf. Victoria and Albert Museum, Accession Nos. 523-1902 for a service bequeathed by Miss Emily S Thomson.



1724 A Chelsea teabowl and saucer, c.1760-65, finely painted with a wide peacock feather border, the rims with birds perched on berried and fruiting branches, gilt dentil rims, gold anchor marks, and a larger Chelsea teabowl with a similar peacock feather band and gilt floral and insect decoration, 12.6cm max. (3) **£300-500**



1725 A rare pair of Chelsea pot pourri vases, c.1771, finely painted possibly by Richard Askew with scenes from Antoine Banier's edition of Ovid's *Metamorphoses*, depicting Glaucus, Scylla and Circe, the reverses with panels of flowers, reserved on a claret ground, the flared necks and shoulders finely pierced with an arched design, *one handle restored*, 15cm. (2) **£600-800**

Exhibited: Chelsea Society Exhibition, 1999, no.120.

The designs on the vase correspond to nos. 126 and 127 in Banier's edition. The sources are illustrated in Geoffrey de Bellaigue's book on the Louis XVI Service, p.101 and p.150. The vases correspond to lot 67 in Christie's auction of 18th April 1771.



1726 A pair of Chelsea vases, c.1760-65, the flattened oval forms painted in the Teniers style with panels of figures in interior settings, reserved within gilt trellis and flower spray borders on a claret ground, the handles formed as rococo scrolls picked out in gilt, 17.8cm. (2) **£600-800**

Exhibited: Chelsea Society Exhibition, 1999, no. 121.

Provenance: the Robert Copeland Collection. Sold in Plymouth (W H Lane & Son), 28th September 1982, lot 16.

1727 A Chelsea moonflask or pilgrim's bottle vase, c.1759-62, the flattened form finely painted in the Watteau manner with a pastoral couple among trees, the reverse with a large panel of flowers, reserved on a pale green ground, gold anchor mark, 18.3cm. £150-250

Exhibited: Chelsea Society Exhibition, 1999, no.118.

Cf. Transactions of the English Ceramic Circle, Vol. 17, Pt. 1, no. 15 for a similar vase illustrated in John Mallet's article.



1728 A rare Chelsea vase, c.1760, the ovoid form finely painted in the manner of Jean Pillement with a Chinese lady and a boy playing a board game before a palm tree and seated buddha, the reverse with a spray of European flowers and single scattered sprigs, broken and repaired, 22.8cm. £100-200

1729 Two Chelsea-Derby toilet pots and covers, c.1770, of cylindrical form, one painted in the manner of Fidelle Duvivier with puce monochrome panels of putti, reserved on a mazarin ground, rare double anchor mark, the other painted possibly by John Donaldson with polychrome scenes of children at play, also on a blue ground with gilt ribbon decoration, with a third toilet pot painted with a boy holding a rose, the reverse with a flower panel, reserved on a claret ground with oeil de perdrix gilding, the latter lacking its cover, one finial lacking, 7.5cm max. (5) £400-600





1730 A rare Chelsea-Derby cabinet cup and stand, c.1770-75, finely painted with Watteau-esque scenes of courting couples in pastoral landscapes, reserved in kidney-shaped panels on a ground of gilt trellis and berried garlands, the saucer with a slight trembleuse well, gold anchor and incised N marks, 16cm. (2) £800-1,200

Provenance: formerly the Geoffrey Godden Collection, also the Field Collection.

Illustrated: John Twitchett, *Derby Porcelain*, p.112, pl.114.

The painting on this piece has in the past been tentatively attributed to Fidelle Duvivier. In his book The Marks on Chelsea-Derby, Stephen Mitchell suggests that these pieces were decorated in London, possibly by Zachariah Boreman before his move to Derby.



1731 A Chelsea teabowl, c.1755, possibly painted by Jefferyes Hamett O'Neale with two putti on a rock, a Longton Hall teabowl painted with birds, a large Chelsea coffee cup with a fancy bird on a fruiting branch, with gilt monogrammed initials to the base, a two-handled quatrefoil cup painted and moulded with flowers, and a two-handled Bow cup with simple floral decoration in the Chelsea manner, 7.8cm max. (5) **£150-250**



1732 Two small Derby pots and covers, c.1760, applied with mythical mask handles and painted with birds, landscapes and flowers, a pair of footed pots with wishbone handles, painted with couples, and a miniature rococo scroll vase painted with a landscape and a large butterfly, *some damages and repairs*, 8.8cm max. (7) **£150-250**



1733 Six Derby coffee cups, c.1760-65, the largest of quatrefoil form with wishbone handle, one fluted, another with a band of reeding, all variously decorated with flowers, and a small Derby sauceboat or creamer, similarly decorated, puce line rims, *small faults*, 7cm high max. (7) **£200-300**

1734 A small and rare Derby sunflower dish, c.1755, modelled as a large flower edged on one side with further flowers and leaves, and a small Longton Hall leaf dish, moulded with further leaves and painted with a moth and other flying insects, *the handle of the first dish broken and restuck*, 12.5cm max. (2) **£250-350**





1735 Three Derby coffee cups, c.1756, of square section with canted corners, one painted with a cockerel and hen, the others with birds perched on the ground or low branches beside others in flight, two reverses with flower sprays, one with a large butterfly, brown line rims, with wishbone handles, *one cracked*, 6cm high. (3)

£300-500

The cup with the cockerel and hen formerly in the Watney Collection.

1736 Three Derby coffee cups, c.1756, of chamfered square section, two painted with kingfishers in flight and perched on low branches, the reverses with moths and other insects, the third decorated in the Meissen manner with panels of flowers reserved on a yellow ground, all with wishbone handles, 5.8cm high. (3)

£250-350



1737 Four English porcelain plates or dishes, c.1760-65, including a Derby leaf dish painted with a split peach and flying insects, a Derby 'spectacle' plate moulded with leaves within a reticulated rim, a Bow plate painted with fancy birds within a feathered rim, and a Bow plate with scalloped rim, painted with flower sprays, red anchor and dagger mark to the last, 25.5cm max. (4)

£200-300

Cf. Victoria and Albert Museum, Accession No. C.1322-1924 for an identical bird plate.



1738 A pair of Derby rococo vases, c.1765, the scrolling asymmetrical forms painted with panels of colourful birds, the reverses with flowers, and a small Longton Hall rococo vase painted and applied with flowers and picked out in puce, *small damages*, 13cm max. (3)

£150-250

1739 A group of Derby teawares, c.1790-1800, including three cups and saucers painted with small figures in landscape panels, a cup with similar decoration by George Robertson, another by Zachariah Boreman, a saucer with a monochrome landscape by Zachariah Boreman, a pair of coffee cans with waterside scenes including a water mill, and a larger can painted with a moonlit scene after Claude-Joseph Vernet, 14cm max. (13)

£200-300



1740 A group of Derby porcelains, c.1790-1815, including a pair of plates painted in pattern 321 with titled English landscapes within apple green borders, possibly by George Robertson, a cup and saucer in pattern 113 with puce monochrome landscapes on a yellow ground, two other coffee cups and two saucers, variously painted with landscape panels on a yellow ground, one by Zachariah Boreman, a coffee can with a continuous landscape, and a pair of Derby plaques with titled Italianate landscapes, mounted in gilt wood frames, crowned D and crossed baton marks in red, blue and puce, some damages, 26.6cm max. (11)

£150-250



1741 A Derby plate attributed to William Billingsley, c.1790, finely painted with a botanical specimen of a pink rose, titled 'Moss Rose' and 'Rosa Muscosa', large Derby teabowl painted with a colourful bird perched on a leafy branch, a Derby cup in pattern 269 with pink rose panels on a salmon ground with gilt stars, and a two-handled mug painted with a ship in a swell, the reverse with a farmstead scene, reserved on a pale green ground, 2.7cm max. (4)

£150-250





1742 A pair of Derby models of finches or canaries, c.1765, each bird modelled perched on a tall stump applied with flowers and leaves, their heads slightly turned and yellow plumage delicately detailed in puce, *repairs to both tails*, 13cm. (2) £200-300

1743 Three Bow figures, c.1765, including a matched pair of figures of a gallant and his companion, possibly emblematic of Matrimony and Liberty, she holding a bird cage and he a nest, and a figure of a shepherdess, *some damages and repairs*, 19.5cm max. (3) £150-250



1744 Three seated Bow figures, c.1760-65, one of a huntress seated beside a fountain with a small dog, another emblematic of Autumn and seated on an upturned basket of grapes, the last of a young vintner, modelled as a barefoot girl with a basket of grapes, *some damages*, 13.5cm max. (3) £150-250

1745 A group of English porcelain cups, c.1760-70, comprising nine coffee cups and a teabowl, mostly Bow and Lowestoft, one coffee cup Longton Hall, all variously decorated with polychrome flower sprays, seven with iron red crowsfoot borders, 7cm max. (10) **£200-300**



1746 A pair of Bow coffee cans or small mugs, c.1755, the cylindrical forms painted with flower sprays, brown line rims, and three Lowestoft coffee cups, two finely painted with butterflies and other insects around fruiting strawberry and currant sprays, the last with ribbed moulding and painted with flying insects, 6.8cm max. (5) **£200-300**

1747 Four early Bow coffee cups and two teabowls, c.1753-55, the cups variously decorated in famille rose enamels with flowering peony and chrysanthemum plants, one teabowl applied with prunus and painted with scattered flowers, the other painted with flowering plants, rockwork and two black birds, *some faults*, 6.2cm max. (6) **£200-300**



1748 A group of English porcelain tea and coffee wares, c.1755-80, including a Longton Hall teabowl painted with flowers, a Longton Hall coffee cup painted with colourful birds, two Liverpool coffee cups painted with exotic birds, a Worcester-style fluted teabowl painted with a bird on a branch, a Pennington's Liverpool coffee cup with Oriental flowers, a fluted teabowl painted with flowers and a large coffee cup with flowers and pink scale panels, *some faults*, 6.8cm max. (8) **£150-250**





1749



1750



1751

1749 A rare Bow mug, c.1770, of bell shape, moulded and coloured with overlapping cabbage leaves picked out in green, yellow and puce, with a ropetwist handle, red anchor mark, and a Longton Hall teabowl formed of overlapping leaves, the interior painted with an apple and a butterfly, *some restoration, the teabowl cracked*, 8.5cm max. (2) **£400-600**

1750 A rare Bow botanical cup, c.1755, the tall slender form copying a Meissen original, finely painted in the *Holzschnitt* manner with a spray of pink iris, the reverse with scattered insects, the scroll handle with gilt detailing, pseudo blue crossed swords mark, 6.7cm. **£150-250**

1751 A rare Longton Hall jug, c.1755-57, the quatrefoil form moulded to one side with a large spray of auricula, the reverse with a spray of pinks, beneath the spout painted with a further flower spray, the rim moulded with leaves and creeping tendrils, *the handle broken off and restuck, a crack around the foot*, 20.3cm. **£250-350**

1752 Two Longton Hall strawberry plates, c.1756, one painted with flowers to the well, the other with fancy birds, the rims applied with fruiting strawberry tendrils, and a leaf dish painted with strutting birds and moulded with further leaves and viola flowers, *damages*, 23.5cm max. (3) **£150-250**



1752



1753

1753 A Longton Hall coffee cup and saucer, c.1758-60, painted with the Goose pattern, with two birds painted in yellow and red standing beside rockwork issuing tall flowering plants, 12.1cm. (2) **£250-350**

1754 A rare Longton Hall cup and a beaker, c.1755-58, each painted in the manner of the Castle Painter, the cup with a lady holding a fan and seated beside water with a ship and buildings beyond, the other with a woman stretched out on a grassy bank beside a poplar tree, the reverse with a tall flowering plant, *some restoration to the beaker*, 6.3cm max. (2) **£400-600**

Cf. Phillips, The Watney Collection, Part 1, 22nd September 1999, lot 87 for a coffee cup in the same design as the beaker.



1754

1755 An unusual Longton Hall small mug or coffee can, c.1755-57, the cylindrical body painted in the salt-glaze stoneware manner with a colourful bird perched on rockwork beside flowering plants, the reverse with a bright butterfly, applied with a twig handle, *a long rim crack*, 6.4cm high. **£250-350**

Cf. Bernard Watney, Longton Hall Porcelain, pl.27B for a similar pair from the Rous Lench Collection.



1755

1756 Three Longton Hall teabowls, c.1755-58, painted in the manner of the Castle Painter, one with a turreted building beside a church, another with a lady reclining beneath a tree with buildings visible in the distance, the interior with a grand house, the last painted with towers on an island to the interior, the exterior moulded as overlapping leaves, *two cracked*, 4.7cm high max. (3) **£300-500**

While John Hayfield is often the name put forward as the identity of the Castle Painter, the style is actually known to have been executed by several hands.



1756



1757 A West Pans small plate or stand, c.1765, painted with a long-tailed exotic bird and a butterfly, the rim with a blue ground, and a large cup painted with polychrome flowers and a shaped blue rim, the interior rim with an iron red border, 15.3cm max. (2) **£150-250**

Exhibited: English Ceramic Circle, 1977, no.156.

Provenance: the Watney Collection (the plate).



1758 A rare Bristol teabowl and saucer, c.1775, painted with a colourful long-beaked bird perched on a low fence between flying insects and colourful moths, the saucer broken and restuck, 12.5cm. (2) **£150-200**

Paper labels for the Watney Collection.



1759

1759 A group of Plymouth and Bristol tea wares, c.1768-75, including a Bristol coffee cup painted with flowers, another similar with moulded handle, a fluted Bristol teabowl and a plain teabowl painted with flower sprays, a teacup painted with green garlands and panels of turquoise scale, a Plymouth coffee cup painted with Chinese figures, another with flowers, a Plymouth teabowl painted with a fruiting tree, 6.3cm max. (8) **£200-300**



1760

1760 A group of Liverpool porcelain cups, c.1762-70, including a Richard Chaffers coffee cup with fine single flower specimens, two others with flower sprays, three Philip Christian coffee cups, a teabowl and another coffee cup all with similar floral decoration, 6.5cm max. (8) **£150-250**



1761 A Vauxhall coffee cup, c.1756-60, printed and enamelled with a spray of flowers including pink and yellow rose, with scattered single stems, beetles and flying insects, 6cm high. **£150-250**



1762 A rare Vauxhall armorial coffee cup, c.1756-60, possibly decorated in the London atelier of James Giles, finely painted with the arms of Parminter family over a printed and coloured landscape including a seated figure and an obelisk, the interior with a gilt foliate band and a single pink rose, 6cm. **£500-800**

Provenance: formerly the Watney Collection. Originally part of a service at A La Ronde near Exmouth, Devon; home of the Parminter sisters.

Exhibited: English Ceramics Circle, 2007, no.45. English Ceramics Circle Armorials Exhibition, 2008. Early James Giles, Stockspring Antiques, 2008.

Illustrated: Stephen Hanscombe, *The Early James Giles and his Contemporary London Decorators*, no. 114.



1763 A rare Vauxhall rococo vase and cover, c.1752-54, the elaborately moulded vase painted in a London atelier with panels of chickens, peacocks and song birds, the cover with landscape vignettes, moulded with two tritons holding a jellyfish or similar, the base cracked, 15cm. (2) **£500-800**

Exhibited: English Ceramics Circle, Vauxhall Exhibition, 2007, no.25.

Illustrated: Stephen Hanscombe, *The Early James Giles and his Contemporary London Decorators*, no.108.



1764 A good and rare Vauxhall spoon tray, c.1758-60, the lobed form printed and painted with scattered flowers and insects, including rose and tulip, 13cm. **£500-800**

Exhibited: English Ceramics Circle, 2007, no.63.

Cf. Woolley and Wallis, 8th March 2011, lot 420 for a very similar example from the Barbara Leake collection.



1765 **A rare Vauxhall vase**, c.1763-68, the inverted baluster form in the manner of Vincennes' vase à oreilles, painted with Watteau-esque figures, one side with a girl holding a bird aloft, the reverse with a boy dancing, reserved within gilt scroll borders on a blue ground, *minor restoration*, 13.2cm. **£800-1,200**

Cf. Stephen Hanscombe, James Giles China and Glass Painter, no.89 for a pair of similar vases.



1766 An early Worcester octagonal teabowl, c.1753-54, painted in Kakiemon enamels with vases and flowering plants, and an early Worcester octagonal cup, painted in the Chinese manner with alternating panels of flowering plants and scattered insects, 5.7cm high max. (2) **£400-600**



1767 Two early Worcester coffee cups, c.1753-55, one of lobed and reeded form, painted with sprays of Oriental flowering plants, the other moulded with rococo panels and finely painted with aquatic and other birds, applied with a finely moulded scroll handle, the latter with two short rim cracks and associated nibbles, 5.5cm max. (2) **£300-500**



1768 A rare Worcester teabowl and a coffee cup, c.1755-56, the teabowl of lobed hexafoil form, the coffee cup with striated moulding, both painted with panels of European figures beneath trees in a landscape before water and buildings, the interior rims with flower sprays, the cup cracked, 6.5cm max. (2) **£200-300**

This style of decoration in the Meissen manner was rare at Worcester and it is possible that only one set was produced. Related teabowls have appeared in the Ralph Kenber Collection, in the Gwen and Ronald McKnight Melvin Collection, and in the Cohen Collection.



1769 An early Worcester octagonal teabowl, c.1754-56, painted with European figures in landscapes between scattered flower sprays, and a large feather-moulded coffee cup painted with a pink rose spray and other flowers beneath an underglaze blue floral rim, the teabowl broken and restuck, 6.3cm max. (2) **£150-200**



1770 A possibly unique Worcester teabowl and saucer, c.1768, painted in the Meissen manner with fan-shaped panels of chinoiserie figures in polychrome enamels, amidst small bird panels, reserved on a wet blue ground, the saucer broken and restuck, 11.8cm. (2) **£150-250**

This decoration appears unrecorded elsewhere and may have been executed outside of the factory. It is possible that the porcelain was released as a waster.



1771 A rare and early Worcester coffee cup, c.1753, painted in famille verte enamels with tied scrolls and fan panels of figures and flowers, a small footrim chip, 6cm. **£500-800**

The design on this cup is assumed to be a direct copy of a Chinese original.



1772 A Worcester moulded cup and saucer, c.1756-57, painted with small puce landscape panels within small flower sprigs and purple scroll motifs, the cup with a delicately moulded handle, 12cm. (2) **£150-250**

The unusual decoration on this cup and saucer derives from a Meissen prototype. Similar examples have been found in the Zorensky collection and the Zorka Hodgson collection.



1773 Two Worcester teabowls, c.1755-75, the earlier richly painted after a Chinese original with a bird perched on a flowering peony branch, the later in the manner of Duvivier with a boy flanked by a sheep and dog in blue enamel, the reverse with the initials 'JRJL' within a small panel, 8.1cm max dia. (2) **£150-200**

1774 Three Worcester coffee cups, c.1756-60, all decorated in an extended Kakiemon palette with a version of the Two Quail pattern, one with a wishbone handle, some damages, 6.5cm high max. (3) £350-450

Cf. Chris Gorton, The Two Quail Pattern, p.50 for a discussion on this rare version of the design based on a combination of influences from China and Meissen.



1775 Three Worcester bell-shaped cups, c.1758-60, finely painted with flowers, one unusually with fruit and vegetables and an orange caterpillar, the floral cups with large butterflies or moths, all with wishbone handles, 6cm max. (3) £150-250

1776 Two Worcester coffee cups and a teabowl, c.1758-60, all finely painted with flowers and colourful butterflies, the interiors with purple sunburst designs, a rare Worcester tea cup with similar floral decoration, a small chip to one cup, 6cm max. (4) £150-250



1777 A Worcester Valentine pattern coffee cup, c.1758-60, painted after a Chinese original with two doves, a teacup painted in the Giles atelier with spiralling flower sprays and small insects, two Worcester coffee cups painted with fancy birds, one probably also London-decorated, and a saucer painted with a rose and forget-me-not spray, a crack to the first cup, 12cm max. (5) £200-300

The Valentine pattern is a copy of a Chinese export porcelain pattern, drawn by Lieutenant Piercy Brett and used on a service for Commodore George Anson in 1743. Cf. The Victoria and Albert Museum, Accession No. C.337&A-1940, for a saucer in the monochrome pattern.



1778 Eight Worcester coffee cups, c.1760-70, variously painted with sprays of flowers and single scattered sprigs, some with red and gilt crowsfoot borders, 6.6cm max. (8) **£150-200**

1779 Three Worcester coffee cups and two teabowls, c.1755-60, the teabowls painted with Oriental inspired designs, one with an orchid and other flowers, the other with a small bird perched on a flowering prunus tree, the three coffee cups with Chinese flowering plants including peony and chrysanthemum, with gilt spearhead and chainlink borders, 6.5cm max. (5) **£150-250**



1780 A group of Worcester fluted teawares, c.1770-80, two coffee cups painted with the Dalhousie manner with beaded panels flanked by flower and fruit sprays, one cup with a panelled 'Hop Trellis' Holly Berry pattern, a coffee cup and teacup with fancy birds beneath a turquoise husk garland band, the other two teabowls of Warmstry fluted form and painted with polychrome and dry blue flowers, 6.5cm max. (7) **£150-250**

1781 A study collection of six porcelain covers, c.1750-75, including a Worcester teapot cover moulded with chrysanthemum and painted with a flower band, a Worcester sucrier cover with spotted fruit panels on a green ground, a Bow teapot cover with Oriental flower sprays, a Derby coffee pot cover with fluted moulding, and two small German covers, probably Höchst, one painted with a harbour scene, the other with a strawberry finial, 11.7cm max. (6) **£40-60**



1782 Four Worcester coffee cups and a teacup, c.1765-75, one coffee cup unusually decorated with leaf-shaped panels of Kakiemon flowers reserved on a blue ground, one with a Scarlet Japan pattern with dry blue figures and flowers, one in a panelled Kakiemon design, the last with a Chinese vase on a stand, the fluted teacup with the Jabberwocky pattern, 6.5cm max. (5) **£150-200**



1783 A Worcester trio, c.1765, comprising a coffee cup, teabowl and saucer, painted with fan-shaped panels of flowers reserved on a wet blue ground, two Worcester teabowls painted with panels of birds and flowers on a blue scale ground, and a small bell-shaped mug with panels of fancy birds and insects on a wet blue ground, 11.5cm max. (6) **£200-300**

1784 A pair of Worcester butter tubs with covers and stands, c.1765-70, the cylindrical forms painted with panels of fancy birds reserved within gilt scroll borders on a blue scale ground, square seal marks, 16.2cm. (6) **£500-800**





1785 A rare Worcester chocolate cup and stand, c.1768-70, the ogee form decorated in the Chinoiserie Musicians pattern with panels of Oriental Watteau-esque figures with various instruments, with smaller panels of birds and flowers, reserved within gilt scroll borders on a blue scale ground, blue square seal marks, some good restoration to the cup, 14.5cm. (2) **£600-1,000**

The panels on this pattern bear close resemblance to those used at Chelsea on the Thomson tea service, now in the Victoria and Albert Museum (see lot 1723). It is likely that only a single service was made at Worcester in this pattern. The coffee pot (from the Frank Lloyd Collection) is in the British Museum, catalogue number 354.



1786 A Worcester teabowl and a coffee cup, c.1758-60, printed in black by Robert Hancock with bird subjects, the teabowl with a nuthatch on a branch, the cup with two doves or pigeons facing each other with other birds in flight around, 6.1cm max. (2) **£100-150**



1787 Two Worcester 'Smoky Primitive' teabowls, c.1755, one printed in red with the Milkmaid at the Gate pattern, the reverse with cows, the other printed in black with La Cascade, and a coffee cup printed in dark red with La Cascade, all by Robert Hancock, 6cm max. (3) **£150-250**

The print of La Cascade is believed to come from a print by G. Scotia, adapted from a painting by Jean-Antoine Watteau.

1788 Three Worcester coffee cups, c.1765, finely printed and coloured with landscape scenes by Robert Hancock including Three Fishers, Rural Scene, The Bridge House, and with ruins, and two Worcester teabowls printed in black with Hancock designs including The Bird Coop and The Windmill, 5.9cm max. (5) **£150-250**

Provenance: the teabowls formerly in the Joseph Handley Collection, nos. 6.7 and 6.14.



1788

1789 A rare Worcester Scratch Cross coffee cup, c.1755, printed and coloured with The Piper, possibly after Boitard, a small Worcester mug printed in black by Robert Hancock with L'Amour, a coffee cup printed by John Sadler with Commedia dell'Arte of Harlequin and Columbine seated at a table, a Pennington's Liverpool cup also printed with L'Amour and a country house print, possibly of Claremont in Surrey, 6.3cm max. (4) **£300-500**



1789



1790 Four Worcester coffee cups, c.1754-65, the earliest printed in the Smoky Primitive manner with *The Rock Garden* after Boitard, a couple seated among garden statuary, a large cup printed with *The Tease* from a set of designs of the four seasons by Amiconi, another printed with Robert Hancock designs of *Shuttlecock* and *Battledore* and *Blind Man's Buff*, and a bell-shaped cup printed with *Les Garçons Chinois*, 7.4cm max. (4) **£150-250**



1791 A group of Worcester teawares, c.1758-70, including three teabowls and a teacup variously printed in black by Robert Hancock with *Tea Party No.2*, the *Maid and Page*, *Milkmaids*, *Herdsman* and *L'Amour*, a coffee cup with the *Wheeling Chair* pattern, another printed and coloured with similar prints, another with the rare *Milkmaid at the Gate* design, the reverse with a milking scene, and a *Cockpit Hill* creamware teabowl printed and coloured with *Tea Drinkers* and a shepherd, 6.5cm max. (8) **£200-300**



1792 A collection of Worcester teawares, c.1760-75, variously printed in black and purple with *Classical ruins* and other landscapes, mostly by Robert Hancock, some with additional hand colouring, including a large teabowl and saucer, a matching teabowl, four smaller teabowls, two coloured teabowls, a pair of coffee cups, a pair of coloured coffee cups, and a fluted coffee cup, 13.4cm max. (14) **£200-300**

OUTSIDE DECORATION AT WORCESTER



1793 A pair of Worcester Fable decorated plates, c.1768-70, one painted by Jefferyes Hamett O'Neale with *The Raven and the Swan*, the black bird perched on the riverbank before two swans on the water, the other with an unidentified fable of a wolf opening the door of a cage, within formal gilt trellis borders reserved on a wet blue ground, square seal mark and script W mark respectively, *the former cracked*, 18.8cm. (2) **£400-600**

Exhibited: Albert Amor Ltd, The Wells Collection of Worcester Porcelain, 1984 (the former).



1794 A pair of Worcester coffee cups, c.1770, painted in the London atelier of James Giles with dancing children flanked by trees, in the manner of David Teniers, with gilt dentil rims, *some gilt wear*, 6.5cm. (2) **£300-500**

A 23 piece mixed service of Chinese and Worcester porcelain painted in this manner was sold at Puttick and Simpson in 1963 and appears to have been split up.

1795 A Worcester coffee cup and associated saucer, c.1770, painted in the London atelier of James Giles with cut fruits and sprays of strawberry, rosehip and currants among scattered flower sprigs, blue crossed swords and 9 marks, 13.2cm. (2) **£150-250**



1796 Three Worcester bell-shaped cups, c.1758-60, well painted with sprays of flowers including rose, heartsease, tulip and dahlia, one possibly London-decorated, with wishbone handles, 6.3cm max. (3) **£150-250**



1797 Two Worcester cups and a teabowl, c.1765-68, decorated in London in the atelier of James Giles with birds, the teabowl with a yellow finch or canary, the coffee cup with a bullfinch, the teacup with a colourful bird, all perched on leafy branches, the reverses with flower sprays or a butterfly, blue crossed swords and 9 mark to the teacup, 6.6cm max. (3) **£300-500**

Cf: Stephen Hanscombe, James Giles, China and Glass Painter, pl.68 for a similarly decorated trio.



1798 Three Worcester coffee cups, c.1770-75, including a rare Scolopendrium cup moulded with spiralling leaves and painted with flower sprigs, another painted in the atelier of James Giles with a landscape in green and black, the largest coffee cup with a teacup, also probably Giles decorated with large Gilliflower sprays and flying insects, 7.5cm max. (4) **£150-250**



1799 Six Worcester dessert plates, c.1770, painted in the London atelier of James Giles with brightly coloured fancy birds perched on low rocks amidst leafy plants, the rims with sprays of flowers and single scattered sprigs, *small faults, some gilt wear*, 2.8cm. (6) **£1,500-2,000**



1800 Six Worcester dessert plates, c.1770, painted in the London atelier of James Giles with brightly coloured fancy birds perched on low rocks amidst leafy plants, the rims with sprays of flowers and single scattered sprigs, *small faults, some gilt wear*, 2.8cm. (6) **£1,500-2,000**



1801 A pair of small Worcester plates, c.1770, painted by James Giles in the London atelier with bold sprays of fruit including strawberries, damsons or bullace, pears, whitecurrants and apples, and with large flying insects and beetles, 15.5cm. (2) **£600-1,000**



1802 A Worcester teabowl and saucer and two cups, c.1770, all painted in the London atelier of James Giles with fancy birds perched below and among leafy branches, with other colourful birds in flight, the inside rim of the teacup with puce flower garlands linking green trellis panels, *the teabowl and saucer cracked*, 11.5cm max. (4) **£150-250**



1803 A rare Worcester teabowl and saucer, c.1770, painted in the London atelier of James Giles with birds perched among fruiting branches of pear, plum and pomegranate, and a Worcester teacup also decorated in the Giles workshop with colourful birds on leafy branches, the rim with a shaped sea green border with gilt flower sprays, *a section of the saucer broken and repaired*, 11.5cm max. (3) **£400-600**



1804 A pair of Caughley teabowls and saucers, c.1792, the spiral-moulded forms painted by Fidelle Duvivier at the Chamberlain workshop, with scenes of children at play and in pastoral landscapes, reserved on a ground of formal scattered leaf sprigs in green and gilt, 14cm. (4) £1,000-1,500

Cf. Geoffrey Godden, Chamberlain Worcester Porcelain, p.54 and pls.238-241 for a discussion on the decoration of this service, painted during Duvivier's brief period at the Chamberlain workshop.



1805 A rare Caughley polychrome mug, c.1790, painted possibly by Joshua Cristall with a Classical maiden seated before pine trees and resting her arm on a shield inscribed with gilt initials 'JW', the sides with flower sprays in gilt and dry blue, 8cm high. £200-300

The watercolour painter, Joshua Cristall, worked for Thomas Turner around 1790. Cf. Transactions of the English Ceramic Circle, Vol. 21, for a paper by Chris Brown on Joshua Cristall. In it, Brown illustrates a mug from the National Trust collection, bearing very similar decoration which, Brown argues, is unlike that being produced by the Chamberlain decorators. Another similar mug is in the collection of the British Museum, no.1939,0104.1.



1806 A rare New Hall coffee cup, c.1783-87, painted by Fidelle Duvivier with birds in flight and perched on trees above a watery landscape, beneath a continuous gilt formal foliate border reserved on a dark blue band, some gilt wear, 6.5cm. £300-500

This particular service by Duvivier is characterised by tall rockwork and rather oversized birds. A saucer dish is illustrated in David Holgate's article for the Transactions of the English Ceramic Circle, Volume 11, Part 1, Fidelle Duvivier Paints New Hall.



1807 A New Hall coffee cup and saucer, c.1782-87, painted by Fidelle Duvivier with figures beside trees on the shore of a lake, the rims with a continuous gilt foliate scroll on a blue band, some gilt wear, 13.3cm. (2)

£500-800

Cf. Transactions of the English Ceramic Circle, Volume 11, Part 1, for David Holgate's article, Fidelle Duvivier Paints New Hall, pl.9a for a tea canister from the same service.



1808 A New Hall trio painted by Fidelle Duvivier, c.1784-90, comprising a coffee cup, teabowl and saucer, painted in sepia monochrome with figures in rural settings before distant buildings, one showing a smoking pottery kiln, with a similar coffee cup painted by Duvivier in puce monochrome with figures before a church, 12.8cm. (4)

£300-500

Provenance: the trio formerly in the collection of Geoffrey Godden.

Cf. Transactions of the English Ceramic Circle, Vol. 20, Pt. 1, p.139 onwards for similar pieces illustrated and discussed by Jonathan Turner.



1809

1809 A Pinxton coffee can and saucer and a cup and saucer, c.1790-1800, the can and saucer painted in pattern 218 with monochrome landscapes, the cup and saucer with the same pattern number but in polychrome, one can with an arched bridge before a house, the other with a windswept tree beside a cliff, 14.7cm max. (6)

£150-250



1810

1810 A rare New Hall coffee cup and saucer, c.1790, painted in the manner of James Giles with sprays of flowers and fruit, a New Hall coffee cup painted with spotted fruit in the Worcester manner, a coffee can painted with flowers in pattern 426, and a pair of Coalport cups painted by Thomas Pardoe at Bristol with botanical specimens of pink rose and iris, 13cm max. (6)

£200-300

The cup and saucer acquired from Rod Jellicoe.



1811 A collection of New Hall teawares, c.1800, including a pair of teacups and saucers printed in pattern 495 with monochrome landscapes, five further cups and saucers plus three teacups, variously printed and coloured with rural landscapes, including a titled view of Pinxton Hall, and a distant view of smoking kiln chimneys, 14.2cm max. (17) £150-250



1812 A group of New Hall and other teawares, c.1795-1810, including two coffee cups painted with scenes from Samuel Ireland's Picturesque Views on the River Medway, a panelled teacup in pattern 436, a bat-printed saucer in blue with children, the same print coloured, and a teacup with a young girl, three coffee cups with formal floral designs, a Miles Mason saucer bat-printed with a putto and animals in puce, a large cup, possibly Minton, printed and coloured with a young couple squabbling, a Factory Z coffee cup with an urn of fruit, two Staffordshire coffee cups printed in black with a tall ship at sail, and a large teacup painted with a chapel beside water, 13.7cm max. (15) £100-200

1813 A group of mostly Worcester teawares, c.1775-1820, including a coffee cup painted with birds by George Davis, on a pink and yellow ground, a Chamberlain's plate with bird panels, a spiral-fluted cup and two saucers, probably also by George Davis with baskets of flowers, a Barr, Flight and Barr cup also with flowers, a similar Derby saucer, a lobed saucer painted in the Chelsea manner with panels of figures alternating with a blue ground, a Caughley trio painted in the Chamberlain's workshop with landscape panels within a leaf border, a similarly decorated teabowl, and a Caughley teabowl with a stylised pattern, 18.8cm max. (13) £150-250





1814 A group of English porcelain teawares, c.1800-10, including two Herculanum teacups painted with landscapes in monochrome and polychrome, one in pattern 273, three Miles Mason saucers and a coffee can, printed in black with animal subjects including an ocelot, armadillo, taken from Thomas Pennant's *Synopsis of Quadrapeds*, two Miles Mason coffee cans printed and coloured with scenes from Sir Walter Scott's *The Lady of the Lake*, after Francis Engleheart's engravings, another and a monochrome cup and saucer with scenes of the four seasons as Classical figures, and two other bat printed Mason cups, 14cm max. (13) **£100-200**

1815 A group of English porcelain teawares, c.1800-20, including a Wedgwood cup and saucer painted by John Cutts with English views including Brookhill Hall, a Miles Mason cup and saucer with landscapes on a gilt vermiculite ground, a Herculanum coffee can and saucer possibly by William Dixon with figures in landscapes on a pale blue ground, a Miles Mason trio with titled landscapes, the interiors with gilt and peach decoration, and a Mason cup and saucer with continuous landscapes, 14.7cm max. (11)

£150-250



1816 A Nantgarw plate, c.1818-20, painted in a London atelier with flower sprays within a moulded rim, a Chelsea-style plate painted with birds on branches, a pair of creamware cups printed and hand-coloured with birds, and a modern Minton preserve pot and cover, the Nantgarw plate restored, 25.6cm max. (6) **£40-60**



1817 A good Birmingham enamel snuff box, c.1760, the top finely painted with an extensive harbour scene, showing figures on a quayside and ships on a winding river, the sides and base with flower sprays, with chased metal mounts, 8.5cm across.

£150-250



1818 A London enamel snuff box, c.1760, the rectangular form finely painted with flowers including rose, heartsease, convolvulus and phlox, with gilt metal mounts, a smaller enamel box painted with a colourful bird perched on an arrangement of fruit, the interior painted with the initials 'SH', and a circular Birmingham enamel patch box painted with a butterfly above flowers, *some cracking*, 8cm max. (3)

£150-250



1819 Three English enamel snuff boxes, c.1770-80, the largest rectangular and painted with a figure leading a horse across a bridge, a smaller rectangular box with Classical ruins in a landscape, and a circular box painted with figures beside a fountain, all with smaller landscape vignettes to the sides, gilt metal mounts, *some cracking*, 8.3cm max. (3)

£150-250



1820 Two English enamel snuff boxes, c.1770, of circular form, painted with scenes in the manner of Antoine Watteau with Harlequin, Columbine and another figure in garden settings, the larger with flowers to the sides, the smaller with landscape vignettes and a further landscape to the interior, *some cracking*, 7.2cm max. (2)

£150-250

EUROPEAN DECORATION ON CHINESE PORCELAIN





1821 A Chinese porcelain saucer, early 18th century, perhaps decorated in Breslau c.1730, finely painted in *purpurmalerei* with Venus embracing Cupid beside a lake, the rim with a formal gilt border, two *hairline cracks*, 12cm. **£150-250**



1822 A Chinese porcelain teabowl, 1st quarter 18th century, painted in Bayreuth by Johann Friedrich Metsch with a continuous scene of figures beside a harbour, the interior rim with a formal border of fish and fabric swags, marked No 2 in red, and a larger Chinese teabowl probably also painted by Metsch with fine flower swags and insects, the interior with a landscape scene, the first teabowl with a restuck rim section, 8.4cm dia max. (2) **£150-250**

Cf. Victoria and Albert Museum, Accession No. C.54-1957 for a coffee cup from the same service as the first teabowl.



1823 A small Chinese porcelain London-decorated spoon tray, c.1755-60, the six-sided form with original *pâte-sur-pâte* decoration of flowers, painted over the top in black monochrome with a gallant and his companion promenading in parkland, 12.5cm. **£150-250**



1824 A pair of London-decorated Chinese porcelain coffee cups and a saucer, c.1760-70, originally decorated in China with an underglaze blue ground and gilt and red flower sprays, additional decoration of polychrome European flowers and gilt foliate scrolls applied in London, *minor faults*, 12cm. (3) **£100-200**

Provenance: formerly the Watney Collection.



1825 A London-decorated Chinese porcelain trio and a saucer, c.1755, the trio comprising a coffee cup, teabowl and saucer, brightly enamelled in a London atelier with fancy birds standing and in flight beside leafy plants, brown line rims, *small rim chips*, 12cm max. (4) **£150-250**



1826 Two Chinese porcelain London-decorated saucers, c.1760, one painted possibly by Fidelle Duvivier with a couple on a riverbank before a sailing vessel and a distant windmill, within a puce and gilt border, and another painted elsewhere with two ladies at repose beneath a short tree, 13.9cm max. (2) **£300-500**

Illustrated: Transactions of the English Ceramic Circle, Vol. 14, Pt. 3, Bernard Watney, Four or Five Pointers to the Possibility that Fidelle Duvivier Worked for James Giles, no.6. A teabowl and saucer from the Billie Pain collection were illustrated in the same article.



1827

1827 Three Chinese porcelain London-decorated coffee cups, mid 18th century, one finely painted with botanical flower specimens, the other two with flower sprays including rose, heartsease and dahlia, with scattered colourful moths and other insects, 6.5cm max. (3) **£100-150**

Illustrated: Stephen Hanscombe, The Early James Giles, no.68 for the botanical cup. The absence of interior decoration would point away from Giles as decorator on this cup, but the manner of the other two cups suggests the Giles atelier as a likely source of decoration.

Provenance: the last two cups from the Watney Collection.



1828

1828 A Chinese porcelain London-decorated teacup and saucer, c.1760, painted in the atelier of James Giles in puce monochrome with stylised birds and butterflies above flowering plants issuing from rockwork, and a Chinese porcelain spoon tray, also Giles-decorated with a bird in flight above a peacock standing between plants, in shades of green and black, *a chip to the saucer*, 13cm max. (3) **£150-250**

While monochrome decoration is not uncommon at the Giles atelier, the predominant colour was green, making other colours relatively rare.

1829 Nine Chinese porcelain London-decorated coffee cups, c.1755-60, painted in the atelier of James Giles and elsewhere with a variety of polychrome flower sprays, small sprigs, colourful moths and other insects, with gilt and brown line rims, *minor damages*, 6.5cm max. (9)

£150-250



1830 A group of Chinese porcelain London-decorated teawares, c.1750-60, some pieces moulded with plants and rockwork, a cup and three teabowls with *pâte-sur-pâte* decoration, all with later decoration added in the atelier of James Giles and elsewhere with flower sprays, butterflies and other insects, comprising: a trio of teabowl, coffee cup and saucer, a coffee cup and saucer, a teabowl and saucer, three teabowls and a coffee cup. (11)

£250-350

Provenance: some pieces formerly in the Watney Collection.



1831 Three Chinese porcelain London-decorated teabowls and saucers, c.1760, finely painted with flower sprays, colourful butterflies and scattered sprigs, and a coffee cup and saucer painted in the Giles atelier with flowers, insects and a caterpillar over a large leaf, 12.3cm max. (8)

£150-250



1832 Seven Chinese porcelain teabowls, 18th century, one decorated in London with flower swags, another London-decorated with a European figure in a continuous landscape, three painted with *famille rose* birds, one fluted with panel decoration, another with fish in *famille verte* enamels, a Chinese saucer painted with peaches and bats, a bowl gilded in London with flower swags, a coffee cup with similar gilt swags, a Chamberlain's Worcester teacup in the Two Quail pattern, and an unusual English porcelain saucer painted with a green and black cash design after a Chinese original, *some faults*, 14cm max. (12)

£100-200



1833 A Chinese porcelain London-decorated teabowl and saucer, c.1760, possibly painted in the atelier of James Giles with scenes of Chinese figures in the manner of Jean Pillement, standing and sitting with birds beneath trellis work and tall trees, in a limited palette of green and black, traces of gilding, *small damages*, 12.3cm. (2) **£150-250**



1834 A Chinese porcelain London-decorated bowl, c.1750-60, finely painted in the atelier of James Giles with flowers including convolvulus, cowslip and poppy, and a Chinese porcelain jug, also decorated in the Giles atelier with a flower spray including rose and heartsease, the reverse with a tulip, butterfly and parsnips, *the jug's cover lacking, small chips to the bowl*, 10cm high max. (2) **£150-250**

Illustrated: Stephen Hanscombe, The Early James Giles, no.68 (the bowl).



1835 A Chinese porcelain London-decorated coffee cup and associated saucer, c.1760, painted by James Giles with a bold arrangement of fruit, the saucer with a large butterfly, and a Worcester coffee cup also painted by Giles with a similar design of cut fruit and fruiting branches, *one handle broken and restuck, small chips to the saucer*, 12.4cm max. (3) **£200-300**

Illustrated: Stephen Hanscombe, The Early James Giles, no.71 (Chinese coffee cup).



1836 A pair of Chinese porcelain London-decorated teabowls, c.1758-63, painted in the atelier of James Giles with figures in the manner of David Teniers, seated with jugs or mugs of ale, gilt dentil rims, and a large coffee cup, painted with a Watteau-esque scene of a courting couple beside a garden urn, with a jagged orange rim, 6.7cm max. (3) **£600-800**



1837 Two London-decorated Chinese porcelain trios, c.1760, each comprising a coffee cup, teabowl and saucer, all painted probably at the atelier of James Giles with exotic birds standing and perched among leafy branches, *some damages*, 12cm. (6) **£200-300**

Provenance: one cup and saucer formerly in the Watney Collection.



1838 Two Chinese porcelain London-decorated teabowls and a saucer, c.1755-60, with a matching coffee cup, painted in the atelier of James Giles with shaped panels of European landscapes in green and black, the reverses of the teabowls with moths, traces of elaborate gilt borders, *the saucer broken and restuck, other small faults*, 12.1cm. (4) **£150-250**

1839 Four Chinese porcelain London-decorated coffee cups, c.1755-60, possibly painted in the atelier of James Giles with figures including ladies in wide crinoline skirts promenading in garden and landscape settings, another with similar decoration in black monochrome over earlier *pâte-sur-pâte* flowers, *some faults*, 6.5cm max. (4) **£150-250**

Illustrated: Stephen Hanscombe, The Early James Giles and his Contemporary London Decorators, no.120 (one cup).





1840 A Chinese porcelain London-decorated bowl, c.1755-60, painted by Jefferyes Hamett O'Neale in the workshop of James Giles, in green and black enamels, with figures among Classical ruins, two similarly decorated teabowls and three coffee cups with European landscapes, the cups also by Hamett O'Neale, and a coffee cup with a long-tailed bird in the same palette, *some damages*, 11.8cm max. (7) **£200-300**



1841 Two London-decorated Chinese porcelain coffee cups, c.1760, painted by Jefferyes Hamett O'Neale in the atelier of James Giles, one with two figures standing on a shoreline, the other with a figure in boat, a saucer painted in the Giles workshop with two figures filling long-stemmed pipes, and a teabowl painted in the Meissen manner with a harbour scene, *some chipping*, 11.4cm max. (4) **£150-200**

Illustrated: Stephen Hanscombe, The Early James Giles, no.129 for the first cup, and no.120 for the saucer.



1842 Six Chinese porcelain London-decorated coffee cups, c.1760, painted by Jefferyes Hamett O'Neale with colourful exaggerated birds standing beside leafy branches and in flight above, *one handle lacking, some gilt wear*, 6.5cm. (6) **£150-250**



1843 Three Chinese porcelain London-decorated coffee cups and a saucer, c.1760, painted by Jefferyes Hamett O'Neale with European landscapes, the rims with an elaborate gilt scroll border associated to the Giles atelier, *one handle lacking*, 12.4cm max. (4) **£150-200**

Illustrated: Stephen Hanscombe, Jefferyes Hamett O'Neale, no.89 (one cup). And Stephen Hanscombe, The Early James Giles and his Contemporary London Decorators, no.132 (the saucer).



1844 A pair of London-decorated Chinese porcelain coffee cups and saucers, c.1760-65, painted by Jefferyes Hamett O'Neale in the atelier of James Giles, with Classical ruins and obelisks, one saucer with European figures seated in a river landscape, within formal gilt scroll borders, small rim chips, 12.5cm. (4) £150-250

The gilt border is the same as that used on the Grubbe plates, decorated in the atelier on Worcester porcelain.



1845 Three Chinese porcelain London-decorated teabowls and saucers, c.1760, painted by Jefferyes Hamett O'Neale and others in the workshop of James Giles, with colourful birds perched on and among berried, leafy branches, traces of gilt dentil rims, gilt wear, one saucer broken and restuck, 11.8cm. (6) £150-250

Illustrated: Stephen Hanscombe, The Early James Giles and his Contemporary London Decorators, no.103 (one teabowl).

1846 Two London-decorated Chinese porcelain coffee cups and a teabowl, c.1760-65, painted with fable subjects by Jefferyes Hamett O'Neale in the workshop of James Giles, one cup with a fox in a river, regarded by a wolf, the other with two dogs in a landscape (The Two Dogs), with a red numeral 44 mark, the teabowl with a dog and emaciated wolf (The Wolf and the House Dog), all with gilded borders, minor faults, some gilt wear, 6.2cm max. (3) £200-300

The fable on the first cup appears to be that of the Fox and the Hedgehog. Chelsea pieces of the raised anchor period also demonstrate the substitution for the wolf. The red numeral on the second cup appears to relate to a known service, other pieces of which were sold at Sotheby's on 13th September 1999. The numbers correlate to the plates found in The Fables of Aesop and Others published by Croxall in 1722.





1847 A Chinese porcelain London-decorated 'Fable' milk or hot water jug, c.1760, painted by Jefferyes Hamett O'Neale in the atelier of James Giles, with a scene from *The Frogs and the Fighting Bulls*, two amphibians watching the altercation, traces of a gilt border, a crack to the handle, the cover lacking, 10cm.
£200-300

1848 A Chinese porcelain London-decorated 'Fable' hot water jug, c.1760, painted by Jefferyes Hamett O'Neale in the atelier of James Giles with a scene from *The Horse and the Loaded Ass*, a panniered donkey beside a large white horse, a section broken and restuck, the cover lacking, 10cm.
£150-250



1849 Two Chinese porcelain London-decorated coffee cups, c.1758-63, probably painted by Jefferyes Hamett O'Neale in the atelier of James Giles, with scenes from the Italian *Commedia dell'arte* including Columbine weeping over Harlequin hanging from a tree, the other with Harlequin emerging from a barrel, gilt dentil rims, some damages, 6.5cm. (2)
£250-350

Illustrated: Stephen Hanscombe, The Early James Giles and his Contemporary London Decorators, no.122 (both).

Cf. The British Museum, No. Franks.654 for a part service with matching decoration.

END OF SALE

FINE POTTERY & PORCELAIN

WEDNESDAY 5TH FEBRUARY 2025



A rare and documented garniture of three Bristol porcelain vases from Woollas Hall, Pershore

Estimate £8,000 - 12,000*

ENQUIRIES

Clare Durham | +44 (0)1722 424507 | cd@woolleys.live

*Visit woolleyandwallis.co.uk/buying for additional charges on final hammer price

FINE JEWELLERY

WEDNESDAY 29TH & THURSDAY 30TH JANUARY 2025



Cartier, an extremely rare Art Deco Egyptian Revival ruby and diamond necklace, 1920s

Provenance: a British family collection, by descent

Estimate £20,000 - 30,000*

ENQUIRIES

Marielle Whiting | +44 (0)1722 424595 | jewellery@woolleys.live

*Visit woolleyandwallis.co.uk/buying for additional charges on final hammer price

OLD MASTERS, BRITISH & EUROPEAN PAINTINGS

WEDNESDAY 5TH MARCH 2025



Thomas Benjamin Kennington (1856-1916)

Portrait of Anne Struthers (née Kennington) (1884-1962), the artist's daughter, wearing a white and pink dress, seated in an interior

Signed and dated *T.B. Kennington 06* (lower right)

Oil on canvas

111.7 x 86.7cm; 44 x 34¼in

Provenance:

By family descent from the artist

Estimate £8,000 - 12,000*

ENQUIRIES

Victor Fauvelle | +44 (0)1722 446961 | vf@woolleys.live

*Visit woolleyandwallis.co.uk/buying for additional charges on final hammer price

FINE ASIAN WORKS OF ART

TUESDAY 20TH & WEDNESDAY 21ST MAY 2025

AN INVITATION TO CONSIGN



A fine and rare Chinese sacrificial-blue glazed double-gourd vase
Six-character Yongzheng mark and of the period 1723-35

Provenance: a private collection, purchased in Hong Kong in the 1990s

Estimate £80,000 - 120,000*

ENQUIRIES

asianart@woolleys.live

*Visit woolleyandwallis.co.uk/buying for additional charges on final hammer price

AUCTION INFORMATION

OPENING HOURS

City Centre Salerooms

Monday to Friday 9am – 5pm

Old Sarum Galleries

Monday to Friday 9am – 5pm

VIEWING

All our auctions are on view at least two days prior to the sale and details will be found in the relevant catalogues.

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1. a passport or photographic driving licence
2. a utility bill or document showing your name and address

You can register in person or by contacting client services on 01722 424500 or emailing id@woolleys.live

You will be asked to show your documents or email copies.

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See below for the different options for bidding. Please note that you may be asked to provide two forms of identification, even if you have bid with us before, in order that we are compliant with Money Laundering Regulations.

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To bid at auction you will need a paddle number. This can be obtained from client services either during the view or on the day of the sale.

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The Buyer shall pay the hammer price together with a premium thereon of 26% plus VAT @20% (totalling 31.2% inclusive) on the first £500,000 and 20% plus VAT @20% (24% inclusive) thereafter.

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The colours printed in the catalogue are not necessarily true.

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Wire transfers should be sent to:

Lloyds Bank plc, Blue Boar Row, Salisbury SP1 1DB.

Account no. 00957707

Sort code 30-97-41

IBAN no. GB20LOYD30974100957707

BIC code LOYDGB21063

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Where practical, payment can be made and purchases collected during the auction.

We reserve the right to add storage charges to all lots not collected within 30 calendar days of the sale. This will include a handling fee of £20 (+ VAT) per consignment and a storage charge of £2 (+ VAT) per lot per day. No goods will be allowed to be collected until these charges have been paid.

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3%	£50,000.01 - 200,000
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Up to a maximum levy of £12,500	

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ROYAL INSTITUTION OF CHARTERED SURVEYORS

CONDITIONS OF BUSINESS

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- 1. Introduction.** The following informative notes are intended to assist Buyers, particularly those inexperienced or new to our salerooms. All sales are conducted on our printed Conditions of Sale which are readily available for inspection and normally accompany catalogues. Our staff will be happy to help you if there is anything you do not fully understand.
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- 3. Estimates.** Estimates are designed to help buyers gauge what sort of sum might be involved for the purchase of a particular lot. The lower estimate may represent the reserve price and certainly will not be below it. Estimates do not include the Buyer's Premium or VAT (where chargeable). Estimates are prepared some time before the sale and may be altered by announcement before the sale. They are in no sense definitive.
- 4. The purchase price.** The Buyer shall pay the hammer price together with a premium thereon of 26% plus VAT @20% (totalling 31.2% inclusive) on the first £500,000 and 20% plus VAT @20% (24%) inclusive thereafter.
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- 12. Collection and storage.** Please note what the Conditions of Sale state about collection and storage. It is important that goods are paid for and collected promptly. Any delay may involve the buyer in paying storage charges.

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 - (c) Where a reserve has been placed only we may bid on your behalf and only up to the reserve (if any) and you may in no circumstances bid personally.
- 8. Electrical items.** These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.
 - 9. Soft furnishings.** The sale of soft furnishings is strictly regulated by statute law in the interests of fire safety. Goods found to infringe safety regulations will not be offered and must be removed at your expense. We reserve the right to dispose of unsafe goods as refuse, at your expense. The rights of disposal referred to in clause 8 and 9 are subject to the provisions of The Torts (Interference with Goods) Act 1977, Schedule 1, a copy of which is available for inspection on request.
 - 10. Descriptions.** Please assist us with accurate information as to the provenance etc. of goods where this is relevant. There is strict liability for the accuracy of descriptions under modern consumer legislation and in some circumstances responsibility lies with sellers if inaccuracies occur. We will assume that you have approved the catalogue description of your lots unless informed to the contrary. Where we are obliged to return the price to the buyer when the lot is a deliberate forgery under Condition 15 of the Conditions of Sale and we have accounted to you for the proceeds of sale you agree to reimburse us the sale proceeds. The liability to reimburse the sale proceeds shall not arise where you are acting reasonably and honestly and are unaware of the forgery but we are or ought to have been aware of it.
 - 11. Unsold and withdrawn items.** If an item is unsold it may with your consent be re-offered at a future sale. Where in our opinion an item is unsaleable you must collect such items from the saleroom promptly on being so informed. Otherwise, storage charges may be incurred. We reserve the right to charge for storage in these circumstances at a reasonable daily rate.
 - 12. Withdrawn and bought in items.** These are liable to incur a charge of up to 10% plus VAT of the reserve or low estimate on being bought in or withdrawn after being catalogued.

13. Conditions of Sale. You agree that all goods will be sold on our Conditions of Sale. In particular you undertake that you have the right to sell the goods either as owner or agent for the owner. You undertake to compensate us and any buyer or third party for all losses liabilities and expenses incurred in respect of and as a result of any breach of this undertaking.

14. Authority to deduct commission and expenses and retain premium and interest.

(a) You authorise us to deduct commission at the stated rate and all expenses incurred for your account from the hammer price and consent to our right to retain beneficially the premium paid by the buyer in accordance with our Conditions of Sale and any interest earned on the sale proceeds until the date of settlement.

(b) You authorise us in our discretion to negotiate a sale by private treaty not later than the close of business on the day of the sale in the case of lots unsold at auction, in which case the same charges will be payable as if such lots had been sold at auction and so far as appropriate these terms apply.

15. Warehousing. We disclaim all liability for goods delivered to our saleroom without sufficient sale instructions and reserve the right to make minimum warehousing charge of £2 per lot per day. Unsold lots are subject to the same charges if you do not remove them within a reasonable time of notification. If not removed within three weeks we reserve the right to sell them and defray charges from any net proceeds of sale or at your expense to consign them to the local authority for disposal.

16. Settlement. Subject to our normal trading conditions, payment will be made by BACS or cheque 5 weeks after the sale unless the buyer has not paid for the goods. In this case no settlement will then be made but we will take your instructions in the light of our Conditions of Sale. You authorise any sums owed by you to us on other transactions to be deducted from the sale proceeds. You must note the liability to reimburse the proceeds of sale to us as under the circumstances provided for in Condition 10 above. You should therefore bear this potential liability in mind before parting with the proceeds of sale until the expiry of 28 days from the date of sale.

CONDITIONS OF SALE

Woolley & Wallis Salisbury Salerooms Ltd carries on business with bidders, buyers and all those present in the auction room prior to or in connection with a sale on the following General Conditions and on such other terms, conditions and notices as may be referred to herein.

1. DEFINITIONS

In these Conditions:

(a) 'auctioneer' means Woolley & Wallis Salisbury Salerooms Ltd or its authorised auctioneer, as appropriate;

(b) 'deliberate forgery' means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;

(c) 'hammer price' means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;

(d) 'terms of consignment' means the stipulated terms and rates of commission on which Woolley & Wallis Salisbury Salerooms Ltd accepts instructions from sellers or their agents;

(e) 'total amount due' means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;

(f) 'sale proceeds' means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising.

(g) 'You', 'Your', etc. refer to the buyer as identified in Condition 2.

(h) The singular includes the plural and vice versa as appropriate.

2. BIDDING PROCEDURES AND THE BUYER

(a) Bidders are required to register their particulars before bidding and to satisfy any security arrangements before entering the auction room to view or bid;

(b) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.

(c) Bidders shall be deemed to act as principals.

(d) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

3. INCREMENTS

Bidding increments shall be at the auctioneer's sole discretion.

4. THE PURCHASE PRICE

The Buyer shall pay the hammer price together with a premium thereon of 26% plus VAT @20% (totalling 31.2% inclusive) on the first £500,000 and 20% plus VAT @20% (24%) inclusive thereafter.

5. VALUE ADDED TAX

Value Added Tax on the hammer price is imposed by law on all items affixed with a † or Ω. Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant lots. (Please refer to 'Information for Buyers' for a brief explanation of the VAT position).

6. PAYMENT

(a) Immediately a lot is sold you will:

(i) give to us, if requested, proof of identity, and

(ii) pay to us the total amount due in pounds sterling

(b) Any payments by you to us may be applied by us towards any sums owing from you to us on any account whatever without regard to any directions of you or your agent, whether express or implied.

(c) In line with new legislation we reserve the right to investigate and identify the source of any funds received by us. The completion of the sale of a Lot will be postponed or cancelled at our discretion if further time is needed for investigation, or if you are in breach of your warranties as a buyer, or if we consider the sale to be unlawful or in any way cause liabilities or be detrimental to either Woolley and Wallis or the Seller.

7. TITLE AND COLLECTION OF PURCHASES

(a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.

(b) You shall at your own risk and expense collect any lots that you have purchased and paid for from our premises not later than 3 working days following the day of the auction **or upon the clearance of any cheque used for payment** (if later) after which you shall be responsible for any collection, storage and insurance charges.

(c) No purchase may be collected and we shall not release any lot to you or your agent until it has been paid for.

8. REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES

(a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:

(i) to proceed against you for damages for breach of contract;

(ii) to rescind the sale of that lot and/or any other lots sold by us to you;

(iii) to resell the lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;

(iv) to remove, store and insure the lot at your expense and, in the case of storage, either at our premises or elsewhere;

(v) to charge interest at a rate not exceeding 1.5% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;

(vi) to retain that or any other lot sold to you until you pay the total amount due;

(vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;

(viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of any of your property in our possession for any purpose until the debt due is satisfied).

(b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions

9. THIRD PARTY LIABILITY

All members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury (except as required by law by reason of our negligence) or similarly for the safety of the property of persons visiting prior to or at a sale.

10. COMMISSION BIDS

Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so save where such failure is unreasonable. Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.

11. WARRANTY OF TITLE AND AVAILABILITY

The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign it for sale and is able to transfer good and marketable title to the property free from any third party claims.

12. AGENCY

The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.

13. TERMS OF SALE

The seller acknowledges that lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment as notified to the consignor at the time of the entry of the lot.

14. DESCRIPTIONS AND CONDITION

- (a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 'information to buyers'.
- (b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.

15. FORGERIES

Notwithstanding the preceding Condition, any lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the lot is a deliberate forgery we shall refund the money paid by you for the lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or (2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition. The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.

GENERAL

16. We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.
17. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.
- (b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.
18. Any notice to any buyer, seller, bidder or viewer may be given by first class mail or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours after posting.
19. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing in the catalogue.
20. Any indulgence extended to bidders buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.
21. English law applies to the interpretation of these Conditions.

22. Prior written consent must be sought by the buyer or any other party for the use of any images, illustrations and written materials produced by or for Woolley & Wallis relating to a lot or sale, including the contents of a catalogue. Copyright for any of the aforementioned will remain the property of Woolley & Wallis, subject to the provisions of the Copyright, Designs and Patents Act 1988. Woolley & Wallis and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights to it.

PAINTINGS, DRAWINGS, LITHOGRAPHS, ENGRAVINGS AND PRINTS

In accordance with long standing practice in Fine Art Sale Rooms certain terms used in descriptions in the Catalogue have the meanings ascribed to them in the glossary below.

GLOSSARY

Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact. The Company reserves the right, in forming their opinion, to consult and rely upon any expert or authority considered by them to be reliable.

- (a) Edward Lear: In our opinion a work by the artist. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.
- (b) Attributed to Edward Lear: In our opinion probably a work by the artist but less certainly as to authorship is expressed than in the preceding category.
- (c) Studio of Edward Lear: In our opinion a work by an unknown hand in the studio of the artist which may be or may not have been executed under the artist's direction.
- (d) Circle of Edward Lear: In our opinion a work by an as yet unidentified but distinct hand, closely associated with the named artist but not necessarily his pupil.
- (e) Style of ...; Follower of Edward Lear: In our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.
- (f) Manner of Edward Lear: In our opinion a work in the style of the artist and of a later date.
- (g) After Edward Lear: In our opinion a copy of a known work of the artist.
- (h) The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.
- (i) The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.
- (j) Dimensions are given height before width.
- (k) Pictures are framed unless otherwise stated.

BOOK AUCTIONS

If, on collation, any named item in this catalogue proves defective in text or illustration, the lot may be returned within 14 days of the sale with the defects stated in writing. This proviso shall not apply to defects stated in the catalogue or announced at the time of sale; nor to the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of text or illustration; nor to drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals; nor to books not identified by title; nor to books sold not subject to return.

ARTIST'S RESALE RIGHT / DROIT DE SUITE

Droit de Suite is a royalty payable to a qualifying artist or the artist's heirs each time a work is resold during the artist's lifetime and up to a period of 70 years after the artist's death.

Royalties are calculated on a sliding percentage scale based on the hammer price excluding the buyer's premium. The royalty does not apply to lots selling below £1,000 and the maximum royalty payable on any single lot is £12,500.

Droit de Suite, which is not subject to VAT, will be added to the buyer's purchase price and then passed on to the relevant collecting agency by the auctioneer.

Royalties for Droit de Suite are as follows:

- 4% Up to £50,000
- 3% £50,000.01 - 200,000
- 1% £200,000.01 - 350,000
- 0.5% £350,000.01 - 500,000
- 0.25% In excess of £500,000
- Up to a maximum levy of £12,500

Lots marked with a Φ symbol are potentially subject to the levy.

PRIVACY NOTICE FOR CUSTOMERS

WHAT THIS PRIVACY NOTICE DOES

This privacy notice (**Notice**) explains how Woolley and Wallis Salisbury Salerooms Limited (**us, we, our, Woolley & Wallis**), processes the personal data of users of our auction and valuation services (**Services**) and includes buyers, bidders and sellers of auction items as well as prospective users of our Services (**you, your**). It also explains your rights in relation to the personal data we hold about you.

This Notice is effective from May 2018. We may change this Notice from time to time. Any significant changes will be notified to you.

DATA CONTROLLER AND CONTACT DETAILS

Woolley and Wallis is the data controller of your personal data and is subject to the Data Protection Act 2018 (**DPA**) and the General Data Protection Regulation (**GDPR**).

If you have any questions about how we use your personal data, whom we share it with, or if you wish to exercise any of the rights set out in this Notice, please contact us using the following details:

- By post – Privacy Officer, Woolley and Wallis Salisbury Salerooms, 51-61 Castle Street, Salisbury, SP1 3SU.
- By email – privacyofficer@woolleys.live
- By telephone – +44 (0)1722 424599

HOW WE COLLECT YOUR PERSONAL DATA

We collect your personal data from the following sources:

From you when you:

- interact with us before entering into a contract with us, for example when you express your interest in our Services;
- instruct us to provide Services to you, sign contractual documentation and provide information in connection with those instructions;
- communicate with us by post, telephone, email or via our website, for example in order to make enquiries or register for an online account;
- in various other ways as you interact with us during your time as a user (or potential user) of our Services, for the various purposes set out below.

From third parties such as:

- other auction houses and individuals and organisations in the auctioneering trade whom we may contact to check background details about you;
- the-saleroom.com who enable live online bidding and provide us with the name, contact details, the last four digits of registered payment cards and transaction history (in relation to activity on the-saleroom.com) of individuals who register for one of our auctions (please see the-saleroom.com's privacy policy for further information). We also receive names, contact details, sale details and payment details (the amount and date paid) from realex payments (the-saleroom.com's payment provider);
- sage pay who process payments on our behalf and who provide us with your name, contact details and payment details (only the last four digits of your payment card are provided);
- shipping companies whom you hire to collect items you purchased from us.

THE CATEGORIES OF PERSONAL DATA WE COLLECT

We may collect the following personal data about you:

- your name and contact details including address, telephone and email address;
- your image, as captured by CCTV, if you attend our premises;
- personal identification documents, including copies of government-issued identification such as passport and driving license which are required to register bidders (or when we need to verify a seller's details);
- account details and other information relating to your transactions/dealings with us and your use of our Services;
- payment details such as credit card and bank account details;
- credit and payment history (where you open an account with us as a buyer or bidder);
- information on your collecting preferences and aspirations, and your collections, acquisitions and disposals; and
- other information that you provide to us, for example, when you have a comment/complaint, submit a question, take part in a survey or where you express an interest in receiving marketing material or request further information.

We may also process special categories of personal data, including information concerning your health and medical conditions (for example, disability), where relevant to the provision of our Services.

THE BASIS FOR PROCESSING YOUR DATA, HOW WE USE THAT DATA AND WITH WHOM WE SHARE THAT DATA

WHERE WE HAVE A CONTRACTUAL RELATIONSHIP WITH YOU

We will process your personal data because it is necessary for the performance of a contract with you (for example, a contract to use our Services) or in order to take steps at your request prior to entering into a contract. In this respect, we use your personal data for the following:

- to interact with you before you enter into a contract with us, such as when you express your interest in our Services (for example, to send you information about our Services or answer enquiries about our Services);
- once you have engaged us and entered into a contract, to provide you with the Services set out in any contractual documents.

In this respect we will provide your data to our third party suppliers or subcontractors as necessary whom we engage to help us perform our Services or who assist us in conducting our business, such as our IT suppliers, data storage providers, and valuation companies.

LEGITIMATE INTERESTS

We may also process your personal data because it is necessary for our or a third party's legitimate interests. Our legitimate interests include our commercial interests. In this respect, we may use your personal data for the following:

- to monitor and evaluate the performance and effectiveness of our Services, including by training our staff or monitoring their performance;
- to deal with any concerns or feedback you may have in the performance of the Services;
- for our internal business record keeping and processes;
- to seek advice on our rights and obligations, including obtaining legal advice;
- to contact you for marketing purposes. If you do not wish to receive such information, please let us know now or at any time in the future, and your details will be removed from our marketing list. We will not provide your personal data to third party organisations to use for their own marketing purposes;
- to customise our website and marketing communications in line with your particular interests or preferences;
- to collect money owed to us or our consignors;
- to carry out background and credit checks in relation to bidders and buyers.

In this respect we will provide your data to the following:

- our professional advisors;
- the-saleroom.com;
- debt collection agencies;
- third parties who assist us with our marketing;
- our website and email management software provider.

LEGAL OBLIGATIONS

We may also process your Personal Data for our compliance with our legal obligations. In this respect, we may use your Personal Data for the following:

- to meet our compliance and regulatory obligations, such as our tax reporting requirements or to carry out identity checks;
- in order to assist with investigations (including criminal investigations) carried out by competent authorities;

In this respect we will provide your data to the following:

- external auditors;
- the police and other competent authorities, including HMRC;

CONSENT

We may also process your Personal Data where we have your specific consent to do so (for example, where we have your agreement to include information about you (as a seller) in sale marketing materials) or where we have sought and obtained your consent to send you direct marketing by email, or for the use of cookies on our website. If you have given your consent and you wish to withdraw it, please contact us using the contact details set out above.

Please note that where our processing of your personal data relies on your consent and where you then withdraw that consent, we may not be able to provide all or some aspects of our Services to you and/or it may affect the provision of our Services.

SPECIAL CATEGORIES OF PERSONAL DATA

We process special categories of personal data for the following reasons:

- if it is necessary to protect your or another person's vital interests (for example, where you have a life-threatening accident or illness and we have to process your personal data to ensure you receive appropriate medical attention);
- if it is necessary for the establishment, exercise or defence of legal claims (for example, to protect and defend our rights, and/or the rights of our customers);

We may process information relating to your health where we have your explicit consent to do so (for example, when you provide information about your access requirements prior to attending one of our events).

INTERNATIONAL TRANSFERS OF DATA

We transfer names and addresses on our Asian mailing list to a printing company in Hong Kong to distribute our auction catalogues and promotional material. In these circumstances, your personal data will be transferred subject to standard data protection clauses (adopted by the European Commission) and included in our contract with the printing company.

We share your data collected for marketing purposes and through our website with our website and email management software provider who are based in Jersey. In these circumstances, your personal data is transferred to them subject to an Adequacy Decision made by the European Commission in respect of Jersey.

PROFILING

We may use your geographical location to target our communications and advertising and promotions to you. If you do not wish us to do this, then please contact us using the details provided above.

HOW LONG YOUR INFORMATION IS KEPT

We will retain your personal data for as long as we are providing you with the Services referred to in any contractual document, and for as long as is required for legal, regulatory, fraud prevention and our legitimate business purposes after the termination of your account/agreement with us, or if your application for a particular Service is declined or abandoned.

In particular:

- in relation to CCTV images taken when you attend our premises, we will retain these for a few months;
- in relation to personal data relating to the transactions you have entered into with us as part of the provision of our Services, we will retain that data for period of seven years after that transaction has concluded in case any legal claims arise out of the provision of those Services;
- we will retain your details on our marketing database until you inform us that you no longer wish to receive our marketing communications. However, where you do unsubscribe from our marketing communications we will keep your details on a suppression list to ensure that we do not send you information you have asked not to receive;
- in relation to personal data relating to the provenance of works, we may retain that data indefinitely in our legitimate interests and the legitimate interests of the wider art market in maintaining the integrity of that market.

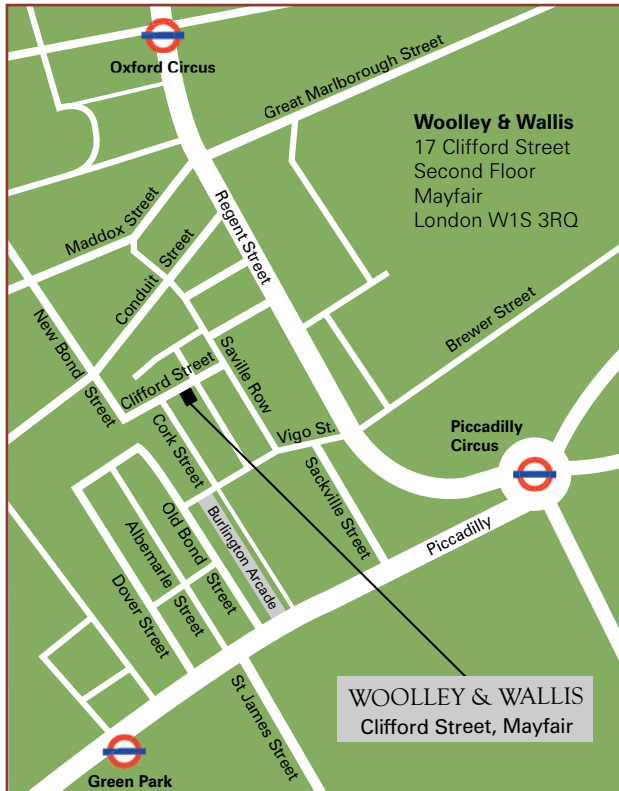
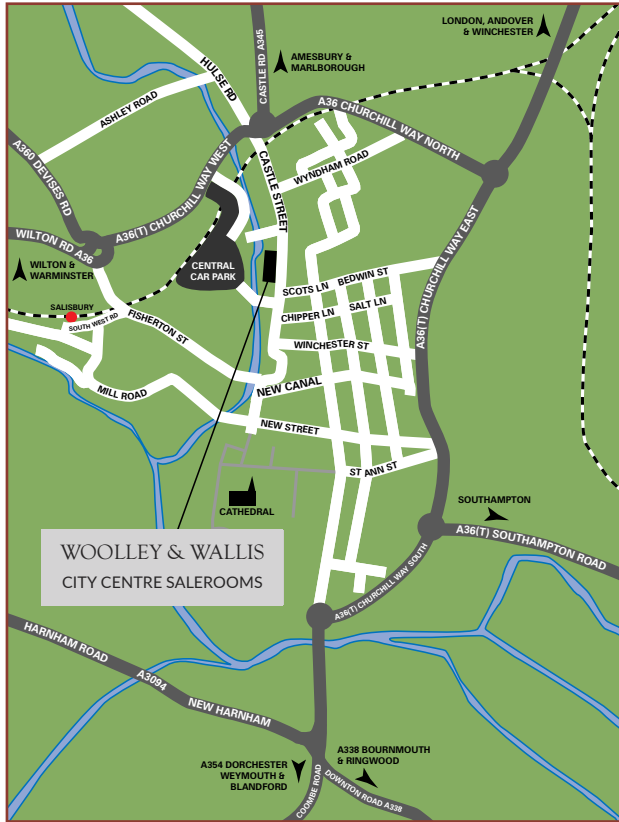
YOUR LEGAL RIGHTS

Under the DPA you have the following rights:

- to obtain access to, and copies of, the personal data that we hold about you;
- to require that we cease processing your personal data if the processing is causing you damage or distress;
- to require us not to send you marketing communications.
- to require us to correct the personal data we hold about you if it is incorrect;
- to require us to erase your personal data;
- to require us to restrict our data processing activities (and, where our processing is based on your consent, you may withdraw that consent, without affecting the lawfulness of our processing based on consent before its withdrawal);
- to receive from us the personal data we hold about you which you have provided to us, in a reasonable format specified by you, including for the purpose of you transmitting that personal data to another data controller;
- to object, on grounds relating to your particular situation, to any of our particular processing activities where you feel this has a disproportionate impact on your rights.

Please note that the above rights are not absolute, and we may be entitled to refuse requests where exceptions apply.

If you are not satisfied with how we are processing your personal data, you can raise a concern with the Information Commissioner. You can also find out more about your rights under data protection legislation from the Information Commissioner's Office website available at: www.ico.org.uk



17 (2nd floor) Clifford Street, London W1S 3RQ
(open by appointment only)

City Centre Salerooms,
51-61 Castle Street, Salisbury, Wiltshire SP1 3SU
Registered in England No. 02998482
VAT No: 631 9832 29

VALUATIONS

Valuations are a core part of our business and are usually carried out by a senior specialist or directors. Accuracy, speed and above all confidentiality are paramount.

INSURANCE VALUATIONS

Written valuations for insurance can vary from a single item to a large estate. Before starting we discuss the various options available so that the valuation is specifically tailored to individual client's needs.

For valuations of an entire house contents an itemised bound valuation is produced and can be accompanied by photographs when required. In addition to providing an inventory, written valuations can prevent painful arguments with a loss adjuster in the event of a claim.

Woolley & Wallis valuations are accepted by all leading insurance companies.

PROBATE VALUATIONS

We offer a speedy and professional service for executors and trustees and provide bound valuations for probate and duplicate copies when required. Since security is often a consideration, we can usually arrange for a house to be cleared and sent for auction, our Valuations Department ensures that executors are informed of which sales are involved and the results thereof.

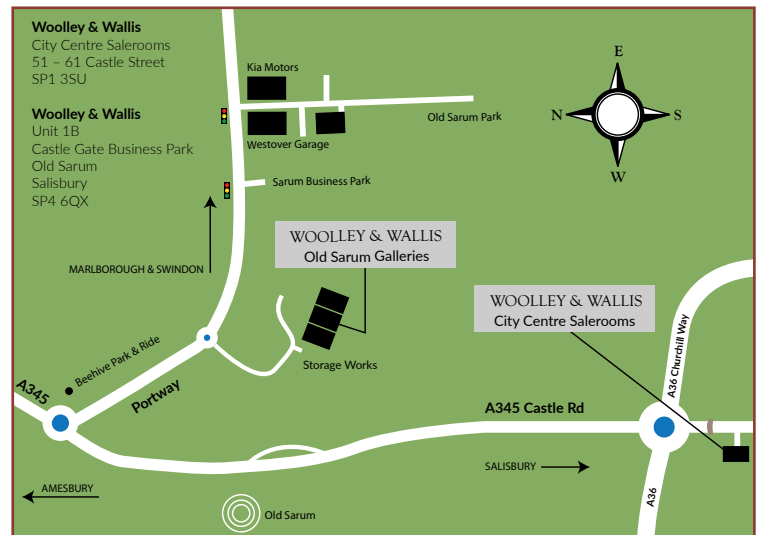
We also carry out valuations for Family Division, Capital Gains Tax, and Private Treaty Sales.

Contact Jeremy Lamond
+44 (0)1722 424502 | valuations@woolleys.live

FREE AUCTION VALUATIONS

Free verbal valuations of items for sale are available by appointment. Please email valuations@woolleys.live or call +44 (0)1722 424500

DIRECTIONS FROM OUR CITY CENTRE SALEROOMS TO OUR OLD SARUM GALLERIES



Follow A345 for 1.7 miles. At Beehive Park & Ride follow the signs for A338 Swindon and Marlborough

Design & Production
by Jamm Design Ltd
+44 (0)20 7459 4749
jammdesign.co.uk

AUCTION CALENDAR

2025

JANUARY

29th & 30th Fine Jewellery

FEBRUARY

4th & 5th Silver & Objects of Vertu
5th Fine Pottery & Porcelain
6th The Sir Bruno Welby Collection
of Porcelain
19th Arts of Africa, Oceania
& the Americas

MARCH

5th Old Masters, British & European
Paintings
19th Clarice Cliff, Art Deco & Design

APRIL

9th & 10th Furniture, Works of Art & Clocks
15th & 16th Fine Jewellery
29th British and Continental
Ceramics & Glass
30th Silver & Objects of Vertu (Day One)

MAY

1st Silver & Objects of Vertu (Day Two)
20th & 21st Asian Art, Chinese Paintings
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